



universität  
wien

# DIPLOMARBEIT

Titel der Diplomarbeit

„Detecting the Detective’s Mind: Investigators and  
Investigations in British and American Novels”

Verfasserin

Agnieszka Bukowiecka

angestrebter akademischer Grad

Magistra der Philosophie (Mag.phil.)

Wien, 2011

Studienkennzahl lt. Studienblatt: A 343

Studienrichtung lt. Studienblatt: Anglistik und Amerikanistik

Betreuer: Ao. Univ.-Prof. Dr. Rudolf Weiss

# Table of contents

<b>1. Introduction</b>	4
<b>2. Detective Fiction</b>	5
2.1. Genre Aesthetics	6
2.2. Crime Fiction, Detective Fiction and Mystery Fiction – Same but Different	11
2.3. Origins and Development	13
2.4. Genre Criticism	21
2.5. Sub-genres of Detective Fiction	25
<b>3. Socio -Historical Context of the Emergence of Detectives</b>	37
3.1. Great Britain	38
3.2. United States of America	40
<b>4. The Many Faces of the Sleuth</b>	41
4.1. The Detectives Under Investigation	45
4.1.1. Thomas Lynley	45
4.1.2. Barbara Havers	49
4.1.3. Temperance Brennan	51
4.1.4. Inspector Morse	55
4.1.5. Oskar Rheinhardt	59
4.1.6. Dr. Maxim Liebermann	62
4.1.7. Dr John Evelyn Thorndyke	66
4.2. Detecting Techniques in the Investigation	69
4.2.1. Introducing the Crime	69
4.2.2. At the Scene of the Crime – the Role of Memory and Observation	72
4.2.3. Examining the Body – the Importance of Forensic Science	76
4.2.4. Gathering Clues and Evidence	81
4.2.5. Suspect Interrogation and Interviewing	86
4.2.6. Putting the Pieces of the Puzzle Together - Deduction and Logic	91
4.2.7. Explaining the Mystery	95
4.3. Where the Corpse Lies – the Role of the Setting in Solving the Crime	99
4.3.1. The City	100
4.3.2. The Country	104
4.4. Perceiving the Crime Through Different Eyes – Narrative Perspectives	106
<b>5. Conclusion</b>	111
<b>6. Bibliography</b>	115
<b>7. Index</b>	122
<b>8. German Abstract</b>	125
<b>9. Curriculum Vitae</b>	

**I would like to thank Professor Rudolf Weiss whose stimulating and captivating discussions about crime and detective fiction have contributed to yet a deeper fascination with the topic and have made writing this thesis a pleasurable and enhancing experience. I would also like to express my gratitude to my parents, with whom I share an interest in crime fiction and who introduced me to the ITV series *Poirot*. It is this television drama that inspired me to choose the topic of crime and detection for this thesis.**

# 1. Introduction

The power of curiosity is undeniably one of the strongest motivational instincts inherent in the human race. A curious mind is one that never sleeps. It is constantly tormented by the frustration of not knowing or understanding, which is what pushes it to set off on a mental quest to find out the answers to its perplexities. This strong human drive to find out is probably one of the main factors contributing to the flourishing interest in the detective fiction genre.

The interest in crime, however, appears much earlier than the official establishment of the genre in the middle of the 19<sup>th</sup> century. In the 18<sup>th</sup> and 19<sup>th</sup> centuries, for example, readers satisfy their desire for sensation connected to crime by reading collections of criminal biographies derived from documents from London's Newgate Prison (see Worthington 13). By suddenly gaining access to the previously inaccessible criminal mind, the reader is offered a new form of entertainment and excitement. Yet, however intriguing and exhilarating the twists and turns of crime may be, it is not the criminal with which the public identifies. The criminal world, however fascinating, is full of mayhem, evil, tragedy and unrest, all of which are instrumental in generating a feeling of uneasiness and fear in society. Readers of crime fiction thus crave to identify with some kind of superhero who would assure them that criminals would be brought to justice. This superhero is none other than the detective. According to Stephen Knight "[...] before the nineteenth century there existed plenty of fiction dealing with crime, but there was no conscious focus on the act of investigation and so no self-consciously separate genre was constructed" (11). As Worthington observes, the first writer to introduce the element of detection into the world of crime is Edgar Allan Poe:

Poe could not have set out to write detective fiction – the genre was not yet recognized – rather, his Dupin stories are concerned with how rational analysis combined with imagination can solve mysteries, as his introductory paragraphs to “The Murders in the Rue Morgue” suggest. (22)

This new genre of detective fiction presents readers with an innovative kind of intellectual pleasure. Hillerman and Herbert note that:

[...] the detective story emerged as a competition between writer and reader. It was a game intended to challenge the intellect. [...] The reader is challenged to attempt to solve [the puzzle] with the clues provided. In the final pages, the reader will learn if his or her solution matches that of the detective. (3-4)

As the title of this thesis suggests, the aim of this paper is to explore the detective's mind as well as his or her detecting techniques. Although on a surface level it might seem that each of the chosen detectives uses logic to solve a mystery, the stages and patterns of doing so are highly individual. However, logic and deduction are not the only tools in deciphering the enigma of a mystery. Intuition, speculation, commonsense, knowledge of various fields and a good understanding of human psychology are just a few of the many faculties which make for a successful solution. On the basis of a comparative analysis of selected British and American detective novels, this thesis intends to identify which techniques of investigation are indispensable and which are optional in solving a crime. It can be expected that deduction and an understanding of human psychology are key elements which help the detective(s) in coming to their final conclusion. Additionally, factors such as personality, gender, intelligence, the skill of logical thinking as well as the help of others (sidekicks, other detectives, the police, experts, etc.) will be examined in relation to their impact on solving a case. Moreover, the relevance of setting a crime in a city or the country will be explored. Finally, the last aspect of analysis concerns narrative techniques and how they influence the reader's perception of the development of the investigation.

## **2. Detective Fiction**

While in Britain readers were puzzling over whodunit in stories sold at railway stations, in the United States the newspaper stands and drugstore magazine racks held detective fiction of a different sort – published in pulp magazines with garish covers and cheap prices. (Hillerman and Herbert 5)

There are contradictory views of the genre of detective fiction in critical literature. On the one hand, the vivid front cover, easy accessibility and low price contribute to categorizing the detective novel as a product for the masses and thus a product of 'low' literature. Jacques Barzun, however, claims that „[...]the classic detective story is written by and for the educated upper-middle classes” (Hillerman and Herbert 5), thus signifying an alliance with 'high' literature. It might seem difficult to comprehend why early critics decide to categorize narratives whose composition requires imagination, an innovative perspective and ingenuity as popular literature. Yet even when detective fiction is at its peak, scholars such as Edmund Wilson persist

to underrate the genre (see Rollyson xvii). Rollyson argues that “[i]n part, even the best mystery and detective fiction was devalued precisely because it was popular, and critics associated the greatest literature with a smaller elite or coterie of sophisticated readers” (xvii). Only after four decades after its Golden Age detective fiction receives recognition and respect from critics. According to Priestman,

Since the 1960s, [...], the presumed barriers between ‘high’ and ‘low’ literature have been progressively dismantled. If only – at first – as indicators of a great many readers’ needs and anxieties, crime texts were increasingly seen as worthy of close analysis, and by now there are thousands of carefully argued, well-researched, elegantly written studies of the crime genre available and awaiting further comment. (1)

Nevertheless, it is crucial to underscore that readers of detective fiction already recognize the value of the genre well before the 1960s. They approach it not as a form of cheap and popular entertainment, but rather as an intellectual pleasure. However, this intellectual delight can only be fully savored when one becomes aware of the conventions of the genre. As Betz observes “[t]he security of genre conventions frees the reader to identify with what goes on in the text and with the main characters [...]” (4). Once familiarized with the genre conventions, the reader’s expectations are crystallized, the feeling of anxiety dispersed and the need to tackle the mental challenge present (see Dove 24). The following chapters will attempt to define the characteristics of detective fiction and its sub-genres, trace the origin and development of this literary category as well as present the chief arguments of detective fiction criticism.

## 2.1. Genre Aesthetics

The term ‘detective fiction’ seldom appears in encyclopedias or dictionaries. A much more common entry is that of the ‘detective story’. *The Merriam-Webster’s Encyclopedia of Literature* defines the detective story and its elements in the following words:

Type of popular literature dealing with the step-by step investigation and solution of a crime, usually murder. The traditional elements of the detective story are: (1) the seemingly perfect crime; (2) the wrongly accused suspect at whom circumstantial evidence points; (3) the bungling of dimwitted police; (4) the greater powers of observation and superior mind of the detective; and (5) the

startling and unexpected denouement, in which the detective reveals how he or she has ascertained the identity of the culprit. Detective stories frequently operate on the principle that superficially convincing evidence is ultimately irrelevant. (320)

This definition already presents a number of questionable issues. Firstly, it categorizes detective fiction as ‘popular literature’. Secondly, it lists a rather restricted and simplistic set of elements that each detective story should contain. Readers of detective fiction might presumably find it difficult to define what a ‘seemingly perfect crime’ exactly is. Is it one that leaves few traces behind or is it rather one that deliberately toys with the detective and pulls him or her into a mental maze of dead end streets?

Another problematic issue concerns the assumption that the police are ‘dimwitted’. Many detective novels, especially police procedurals (including those of Jon Cleary, Martina Cole, Jeffery Deaver, Colin Dexter, Michael Dibdin, James Ellroy and P.D. James to name just a few) show that the police force is anything but passive, ineffective and dense. In fact, among the comfortable and inactive office workers there exist a number of maverick individualists who enjoy dangerous adventures. Perhaps the true reason for the unflattering image of police officers emerges not because they are regarded as ‘dimwitted’, but possibly from the observation that they are “[...] collectively unimaginative and rather coarse of temperament” (Bell 183). Bell argues that the police “seemed untroubled by any moral or psychological perplexity” (183). It seems that it is more the formality of having a closed case that interests the men in uniform than understanding “the complexities of the criminal mind or the manifold intricacies of human behaviour” (Bell 183).

The elements of detective fiction presented in the previous definition, although often cited, represent just one formula out of many. Panek alludes to Poe’s understanding of the short story, whose literary form inspired writers of detective novels (see Panek 10, and presents a different formula of the detective story which is based on the mechanism of creating suspense rather than chronological order. According to Panek,

This formula includes: 1) the surprise ending, 2) the presentation within the body of the story of all or most of the facts which explain the surprise- or give the illusion of having done so, and 3) the manipulation of narrative elements – plot, point of view, tone, etc.- so as to obscure the facts and make the surprise possible. This is the pattern invented by Poe, domesticated by Doyle, applied to

the triple-decker by Collins, and introduced to the twentieth century by E.C. Bentley. (10)

The main difference in the two presented formulas lies in the fact that while the first definition includes the element of surprise only in its fifth and last point, Poe's pattern relies almost solely upon it.

Wenzel also defines the detective story through its narrative schema, which ultimately aims at creating suspense. His schema, called the 'Rätselspannungsschema' includes five phases: the introduction, in which the case and mystery are presented, the reflection phase, in which the reaction to the riddle (be it confusion or astonishment) is introduced, the analytical phase, which is the central point of the story and which deals with solution strategies in the investigation, the resistance phase, in which the detective's investigation is confronted with various obstacles and the resolution phase, in which all open questions are finally answered and the mystery is solved (see Wenzel 29-30).

W.H. Auden, on the other hand, summarizes the basic plot formula in the following words: "a murder occurs; many are suspected; all but one suspect, who is the murderer, are eliminated; the murderer is arrested or dies" (147). He also mentions five indispensable components of detective stories: "the milieu, the victim, the murderer, the suspects, the detectives" (Auden 149).

Although there exists a multitude of definitions of detective fiction which highlight different aspects and elements, the great majority of these definitions agree upon two matters: the first is that the main feature of the genre is the "attempt by an investigator to solve a crime and bring the criminal to justice" (Pyrhönen 103) and the second is that "[t]he treatment of crime and detection is grounded in a relationship between authors and readers that resembles a game played according to a set of rules" (Pyrhönen 103). As in every sport, regardless if it is one that involves the body or the brain, the rules of the game must be clearly identified. An attempt to do just that is made in the Golden Age of detective fiction by S.S. Van Dine and Ronald Knox. Van Dine lists twenty rules to which the detective fiction writer must confine. However, already a brief glance at these rules shows that they are a bit outdated and liable to change. Rule 3, for example, states that "There must be no love interest" (Van Dine 189), yet the majority of detective stories, especially those with a homosexual context, include love as one of the major themes. According to Betz,



Romance happens quite frequently in the pages of detective fiction, often providing the motive for crime, or a plot situation that complicates or reinforces the actual investigation. Typically, the main investigator, whether female or male, will discover an attraction for another character; [...] But rarely is the development and pursuit of a romantic attachment by the primary detective the centerpiece of the narrative. (41)

A good example of recognizing the importance of romance in detective fiction are Dorothy L. Sayers' novels starring the female sleuth Harriet Vane. Kungl observes that "[i]t may seem contradictory that a writer who was in theory against a love interest would write several books trying to marry off her detective. But Sayers was not against love in a story in general, just when it seemed perfunctory and reductive" (150-151).

Rule 5 of Van Dine's list alludes to the detecting techniques and states that "[t]he culprit must be determined by logical deductions — not by accident or coincidence or unmotivated confession" (190). Although the main hypotheses of this paper stem from the belief that logic and deduction are the main instruments in an investigation, it is also argued that other detecting methods may be equally successful.

According to rule 9:

There must be but one detective — that is, but one protagonist of deduction — one *deus ex machina*. To bring the minds of three or four, or sometimes a gang of detectives to bear on a problem, is not only to disperse the interest and break the direct thread of logic, but to take an unfair advantage of the reader. (190)

One of the aims of this thesis is to see whether sidekicks and other detectives working in a team influence this 'direct thread of logic' and if so, how they manage to do so.

Knox's so called 'Detective Decalogue' (see Hillerman and Herbert 4) discusses rules which largely resemble his predecessor's (see Knight 80). Hillerman and Herbert summarize Knox's major points in the following words:

The rules are technical. The writer must introduce the criminal early, produce all clues found for immediate inspection by the reader, use no more than one secret room or passageway, and eschew acts of God, unknown poisons, unaccountable intuitions, helpful accidents, and so forth. [...] Some rules are whimsical at best or sadly indicative of the prejudices of Knox's day. (4)

Although both Van Dine and Knox's rules offer little room for innovation or creativity, they do address the detective story as a game or puzzle (see Hillerman and Herbert 4).

However, it is not the adherence to strict rules that gives the reader the impression of a logical puzzle. This effect is largely achieved thanks to the detective story's structure. According to Pyrhönen,

Usually the consequences of a crime are revealed well before the events that led up to it become known. This situation structures detective fiction – but backwards: the plot aims at establishing a linear, chronological sequence of events that will eventually explain its own baffling starting point. [...] The detective's reconstruction of the past includes the analysis of the human interactions leading to the crime. [...] The backward construction of plot depends on a narrative presentation in which the story of the investigation embeds the story of a crime that has supposedly taken place prior to the beginning of the investigation. [...] The desire to find out 'whodunit' combined with the suspension of the answer act together as the structuring force of plot. (103-104)

Todorov makes a similar observation concerning the story's structure arguing that the detective novel, especially the whodunit, has in fact "not one but two stories: the story of the crime and the story of the investigation" (228). He then adds that "[t]he first story, that of the crime, ends before the second one begins" (228). Todorov also agrees that it is the reader's curiosity that is the motive power of the plot. However, depending on the sub-genre, these two forces are fuelled by different means. In the thriller, for example, interest derives not so much from mystery as from the awareness that everything is possible; here neither the narrator nor the detective are immortal (see Todorov 229-230).

It appears that each sub-genre of detective fiction has a slightly different focus and structure, but as a general rule "[...] 'classical' detective fiction, typified by the Sherlock Holmes stories, is represented as a 'closed' structure, in which every aspect of the narration leads towards the exposure of the means by which the crime was committed, the discovery of the criminal, and the re-establishing of order" (Marcus 248).

Another vital element defining the aesthetics of the genre is linked to pleasure derived from reading. Detective stories invite the reader to an interactive game in which the brain is stimulated by clues, riddles, twists and complex problems. In this context, Raczkowski alludes to Rzepka, who attempts to explain the source of the reader's enjoyment:

[...] in Rzepka's account the reader's enjoyment comes from the analeptic arranging and rearranging of explanatory narratives from a continually shifting

set of material evidence. By solving the crime, the detective terminates the ludic process and opposes the reader's pleasure. (880)

Thus, one may conclude that the power of entertainment lasts until the detective story is finished and the mystery explained. Once the reader closes the book, his or her pleasure slowly begins to fade away, however it is substituted with a new feeling: that of satisfaction.

## 2.2. Crime Fiction, Detective Fiction and Mystery Fiction – Same but Different

To a large extent a great number of books (some of these include such famous titles as *The Cambridge Companion to Crime Fiction*, *The Rough Guide to Crime Fiction*, *A Companion to Crime Fiction*, *Critical Survey of Mystery and Detective Fiction*) already in their titles equate detective fiction with crime fiction or mystery fiction. At this point, the definition presented in the previous chapter does not prove to be helpful in distinguishing how detective fiction differs from other closely related genres. While all three genres normally feature some form of crime, an investigation and moments of suspense and mystery, it is the detective novel that focuses on two key aspects that the other genres seem to shift into the background or even completely ignore.

The first aspect concerns the protagonist. According to Murfin and Ray, detective fiction is “[a] type of **fiction** featuring a crime (in most cases, a murder) that is solved by the **protagonist**, a detective, through the use of deductive reasoning from a series of clues” (100). Thus, it is the investigator and his process of investigation that are in the spotlight rather than the criminal and his or her crime.

In a definition of the crime novel, Cuddon acknowledges the similarities between crime fiction and detective fiction and assigns the crime novel a subordinate position:

This form of fiction had its origins in the 18<sup>th</sup> c. and, like the police procedural [...], is a derivative of the detective story [...]. It is a very general term for a sub-genre concerned with crime (of many different kinds) in which police/detectives are likely to be involved and in which the emphasis is on the criminal [...] and criminal psychology. (205)

In mystery fiction, on the other hand, it is the plot rather than the protagonist which is of paramount importance. Murfin and Ray define mystery fiction as “[p]opular fictional **narratives** with **plots** revolving around puzzling or frightening situations that create and even exploit a sense of uncertainty, suspense, or fear in the reader or audience” (278). Thus, unlike crime fiction, mystery fiction is understood as an umbrella term for other types of literature:

The term *mystery fiction* encompasses **Gothic** literature; **detective fiction**; **horror** literature; and *thrillers*, including **crime novels**, *spy novels*, and certain **psychological novels**, *suspense novels*, and adventure stories. *Mystery fiction* can also be used to refer to a broad range of works revolving around various sorts of puzzles, problems, or secrets. (Murfin and Ray 278)

Although detective stories undoubtedly involve puzzles and secrets, mysteries “may or may not involve a detective, deductive reasoning, or the other hallmarks of detective fiction” (Murfin and Ray 100).

The second major difference concerns the criminal’s identity. Drabble points out that detective fiction “[...] is a genre distinct from that of the crime novel, in which the criminal’s identity is known from the start, and the interest consists in observing his psychology and his attempts to escape justice” (272). In the detective novel, it is the investigator’s psychology that is the object of interest. Thus, it may be concluded that the whole pleasure and suspense derived from reading a detective story is not achieved through the automatic revelation of the identity of the criminal, but rather the brilliance of the detective’s mind and the detecting techniques used to gradually reveal the solution to the mystery.

Finally, it is important to note one last crucial difference and that is one concerning the genres’ origin. Although crime, detective and mystery fiction all have their roots in a similar period, their founding fathers are distinct. According to Cuddon “[t]he pioneer of the modern crime novel was Francis Iles, whose real name was Anthony Cox (1893-1971) and who also wrote clever conventional detective stories under the name Anthony Berkley” (206). Authors such as Smollett, Godwin, Lytton, Ainsworth, Collins, Dickens and many others incorporate elements of detective fiction into their novels, yet it is Edgar Allan Poe’s *Murders in the Rue Morgue* which is deemed the first English detective story (see Cuddon 229-230). Mystery fiction is also a product of 18<sup>th</sup> and 19<sup>th</sup> century literature, yet it is linked more closely to Gothic works than detective fiction (see Murfin and Ray 278). Ann Radcliffe, Charlotte Brontë

and Henry James are regarded to have had a great influence on mystery fiction (see Murfin and Ray 279).

This brief overview of definitions may be considered a vital starting point in the analysis of detective fiction. With a clear idea of the characteristics of the genre as well as its similarities and differences to its relatives, it is worth taking a closer look at the origin and development of detective stories in Great Britain and the United States.

## 2.3. Origin and Development

Scholars agree that the detective story in its pure form originates in the 19<sup>th</sup> century with Eggar Allan Poe's short story "Murders in the Rue Morgue" (see Murfin and Ray 101, Ousby 252, Shipley 78, Cuddon 230). Yet, before this milestone in detective fiction sees daylight, there exist a great number of texts concerning crime and detection which may have influenced the genre to a certain extent.

Some scholars and historians argue that traces of crime and detective fiction go as far back as the Bible and Antiquity. Ousby and Scaggs give the example of Daniel, Susanna and the elders (see Ousby 252, Scaggs 8), while Forshaw, Stevenson and Scaggs see the story of Cain and Abel as a prototypical crime story (see Forshaw 1, Stevenson 256, Scaggs 9). The biblical story of Susanna and the elders seems to correspond to Pyrhönen's definition of a detective story in the sense that it features an investigator (Daniel) who attempts to solve a crime (Susanna's false accusation of adultery) and bring the criminals (the judges) to justice. Daniel as a protodetective also appears in the story of Daniel and the Priests of Bel, also called *Bel and the Dragon*. According to Scaggs,

The story of Daniel and the Priests of Bel, [...], is an early prototype of the 'locked-room mystery', in which the priests of Bel claim that the statue of the Dragon of Bel eats and drinks the offerings that are made to him, while, in fact, they enter the temple by a secret entrance and, along with their wives and children, consume the offerings themselves. Daniel scatters ashes on the floor of the temple before it is locked and sealed, and the footprints left by the priests prove their guilt. (8)

The tale of Cain and Abel, on the other hand, would suit the modern definition of crime fiction more than it would that of detective fiction, largely due to the fact that it is the

problem of crime and the criminal that is underscored rather than the investigator and the investigation.

Sophocles' *Oedipus the King* appears to have all the necessary elements of a detective story listed by Auden. Here, the milieu is the city of Thebes, where its citizens are involved in a net of closely-knit relations, thus allowing everyone to become a suspect. The victim in the story is the former king Laius, whereas the roles of suspect, detective and murderer are all taken by the protagonist himself. This surprising revelation would most probably disqualify the tragedy from being deemed a detective story in Van Dine's eyes as it contradicts his fourth rule stating that "[t]he detective himself, or one of the official investigators, should never turn out to be the culprit" (190). Nevertheless, the play's suspense is built upon the detecting techniques leading to the solution of the mystery, which in turn is what defines detective fiction. As Scaggs observes, Oedipus not only "employs the power of authority and his puzzle-solving ability to find Laius's murderer" (10), but he also uses "[...] supernatural, pre-rational methods that are evident in most narratives of crime until the development of Enlightenment thought in the seventeenth and eighteenth centuries" (11). Forshaw calls *Oedipus the King* "a psychological mystery" (1), while Scaggs concludes that the tragedy "[...] draws together all of the central characteristics and formal elements of the detective story, including a mystery surrounding a murder, a closed circle of suspects, and the gradual uncovering of a hidden past" (9).

The Renaissance brought with itself a favorable attitude towards the main technique of investigation employed in detective fiction: that of deduction. Panek summarizes the literary interest in reasoning in the Elizabethan era:

[...] there were Francis Bacon and Thomas Browne promoting inductive reasoning; there was Hieronimo looking for clues to his son's murder in *The Spanish Tragedy*; there was Surly, in *The Alchemist*, sniffing out the con game run by Subtle and Face; there was the reader as detective peering into Spenser's dark conceits in *The Faerie Queen*. [...] A pretty good case can be made for seeing the Elizabethan revenge play as a source for detective fiction and plenty of twentieth century novels in particular. Revenge plays from *The Spanish Tragedy* through *Hamlet* develop specific attitudes toward crime, criminals, and the legitimate use of evidence. They look both into the psyche of the criminal and the detective. (3-4)

*Hamlet*, very much like *Oedipus the King*, demonstrates that the psyche of the detective is intriguingly similar to that of a criminal. Cuddon underscores this fact: "[...]Hamlet begins by investigating the murder of a king and ends by killing one, having been

directly or indirectly responsible for at least four other deaths in the process[...]" (192).

Although the 18<sup>th</sup> century is generally known as the Age of Reason, it is narratives which bring the feeling of awe and thrill rather than intellectual pleasure that dominate this period. With the speed and efficiency of a factory, literature focusing on crime and notorious criminals like Dick Turpin, Spring-Heeled Jack Shepherd and Jonathan Wild is produced (see Panek 5). *The Newgate Calendar* provides sufficient space for the biography genre to flourish and the regular publication of new editions proves that the demand for crime literature is high. This outstanding popularity soon inspires various fiction writers including Daniel Defoe, Captain Alexander Smith, Tobias Smollett, William Godwin and Edward Bulwer Lytton (see Murfin and Ray 101, Panek 5). The literary accomplishments of Godwin stemming from the 18<sup>th</sup> century only touch upon the surface of detective fiction. It is mainly his later works that exhibit elements of modern detective stories. Many scholars share the opinion that it is Collins' *The Moonstone* which is the first detective novel (see Cuddon 230, Eliot 1951 [1934]: 464 qtd.in Worthington 24, Drabble 272). This argument seems to be plausible as "[...] *The Moonstone* shifts the focus from the crime itself – which turns out barely to be one – to its investigation" (Priestman 4). Furthermore, it obeys the rule that the detective (in this case Sergeant Cuff) functions as the protagonist of the story. Stevenson argues that "Sergeant Cuff is more attractive than many Victorian policemen, and his disarming alertness provided a model for the detective somewhat different from the one developed by Poe" (257). The 18<sup>th</sup> century also witnesses the development of Gothic fiction, which has an influence on the emergence of detective fiction. According to Panek "[d]eveloping concurrently with the regular detective story is the detective story with gothic additions, or the gothic with detective additions" (6). The first author to firmly draw the line between elements of Gothic and detective narratives is Edgar Allan Poe (see Panek 6).

The 19<sup>th</sup> century in Britain is marked by the feeling of anxiety connected not only to the Industrial Revolution but also the increased crime level. The British government aims to disperse these public fears by the establishment of the Metropolitan Police in 1829 (see Worthington 20). This date also marks the emergence of the police detective. In France, the first official detective force is founded approximately 17 years earlier by the "bandit-turned-police-chief" (Priestman 3) Eugene Francois Vidocq. Yet while it is in Europe that detective bureaus and agencies spring up like mushrooms, it is on a different continent that Poe writes his classic short story that would become the

foundation for the genre of detective fiction.

It is generally agreed upon that the Dupin stories (“The Murders in the Rue Morgue”, “The Mystery of Marie Roget” and “The Purloined Letter”) all make a relevant contribution to detective fiction.

Already in the beginning paragraphs of “The Murders in the Rue Morgue”, Poe emphasizes the importance of analytical thinking and the unique satisfaction it brings when effectively put into use. One such occasion may be provided by a game of chess. It is here that Poe explains that the successful player is one that “observe[s] attentively” and “remember[s] distinctly” (474). He also underlines the importance of the imagination. This lengthy introduction functions as a sort of prelude to the basic characteristics of detective fiction. It presents the detective story as a puzzle or game which can be deciphered by those capable of utilizing an unconventional perspective fuelled by imagination, deduction, observation, a good memory for details and ingenuity. Poe’s detective, C. Auguste Dupin, seems to have all of the above mentioned abilities. In “The Murders of the Rue Morgue”, Dupin proves the analytical functions of his mind with the precision and flawlessness of a Swiss watch. On the basis of logic, he is even able to anticipate his companion’s thoughts, ultimately creating the impression of being a mind reader. Poe carefully constructs the narration so as to make Dupin seem like a genius. According to Panek, “ ‘The Murders in the Rue Morgue’, like most of Poe’s tales, was conceived and constructed backwards. He thought up the orangutan and the locked room before he thought up the evidence leading to them” (26). The evidence, as any observant reader may notice, is quite straightforward, yet it is the fact that Poe withholds it until the end of the story that tricks the reader into pondering what the numerous possibilities of the crime’s solution may be (see Panek 26-27). While Poe’s first Dupin story serves as a model of the locked-room mystery, his second story, “The Mystery of Marie Roget” is a typical armchair detective story as “Dupin scarcely leaves his room but still solves the case” (Panek 27). Moreover, as Pittard points out:

‘The Mystery of Marie Roget’ (1843) is interesting both historically and structurally; historically, because the story is based upon the real New York murder case of Mary Rogers; structurally, because the narrative’s use of newspaper reports and textual sources anticipates the kind of fragmentary structure that would be used by Wilkie Collins in *The Woman in White* (1860). (par.6)



The third Dupin story, “The Purloined Letter”, aims to emphasize the dichotomy between the investigating techniques of the police and those of detectives, a theme which will accompany detective novels for centuries to come. Although Dupin praises the precision and determination of the police force, he stresses that their methods tend to be too predictable. By alluding to a game of marbles which he once witnesses, Dupin explains that true success in guessing or coming to a conclusion lies in nothing else but the ability to step out of our own brain and enter that of the opponent. This can be done by means of close observation. Yet observation does not play such an important role in solving the case of the missing letter as out-of-the-box thinking. While the police seem to be dwelling very much inside the box, the criminal and the detective play the game of cat and mouse outside it. It is important to note, however, that although both the criminal and the detective use unconventional thinking, their motives for doing so are different. The villain uses it to carefully conceal his crime and mislead the police whilst the detective makes use of it in order to understand and eventually apprehend the wrong-doer.

Poe’s Dupin series as well as tales such as “Thou Art Man” undoubtedly prepare the ground for the gradual development of detective fiction. Other Victorian writers such as Dickens, Collins and Gaboriau, all mutually inspiring each other, begin to not only pay more attention to the portrayal of their detectives and methods of investigation, but they also begin to experiment with narrative techniques that aim at creating suspense and the effect of surprise. Moreover, these writers attempt to undermine the image of the detective as a genius by adding minor faults to his character. However, in the last two decades of the 19<sup>th</sup> century Arthur Conan Doyle restores this image and brings it to a completely different level with his world famous London detective Sherlock Holmes.

Sherlock Holmes may be considered the first likeable detective. One may argue that Dupin, Bucket, Cuff or Tabaret are equally characteristic and charismatic personas, yet it is Holmes’ popularity that stands out the most. The figure of the pipe-smoking detective is strongly influenced by his predecessors. Holmes, very much like Dupin, has a sharp eye, vivid imagination and an analytical mind, but this is hardly the reason why so many readers relate to him. Holmes is a fascinating character not because he is a genius, but because his character is full of contradictions which ultimately make him more human than Poe’s detective. The London sleuth is on the one hand very precise in the act of observation and gathering clues, but on the other hand, he can be sloppy at

times. He is a proper English gentleman, yet he enjoys to take part in hazardous adventures sometimes including a fight or two. His weakness for tobacco, pleasure in disguising himself, playing the violin and boxing are just a few other features which make Doyle's character three dimensional. As Panek observes, "Doyle wrote Holmes out of the world of machines and toward the world of human beings" (82). Already in the first Sherlock Holmes tale, *A Study in Scarlet*, Doyle introduces his detective "by a strong emphasis on eccentric traits like spleen or *ennui* and a cocaine addiction, all made possible by the independent though limited means of a Victorian gentleman dabbling in chemistry" (Lange 60). Holmes' expertise in science is a vital stepping stone in detective fiction as it not only reflects Doyle's own personal interests, but it also contributes to the emergence of a new type of detective: the scientific detective.

However, Doyle's success does not lie solely in the protagonist himself, but also in the socio-cultural context of the time. The late Victorian era is a time of change. Technological advancements welcome electricity, telephones and a revolution in printing, while the Education Act of 1870 contributes to a modification in reading habits (see Panek 76). Moreover, Doyle's choice to publish his Sherlock Holmes stories in a popular magazine called *The Strand Magazine* seems to have been a lucky strike as he "hit the beginning of the rage for the popular illustrated magazine" (Panek 78).

Another aspect of the Sherlock Holmes stories which contributes to the development of the genre concerns the narration. Here, the figure of Dr. Watson plays a significant role. According to Panek,

In the years between Poe and Doyle, with the exception of Collins, most detective writers used conventional third or first person points of view. Doyle, of course, realized the uses for plot and characterization of the detective's assistant as the narrator: the writer can use the narrator's ignorance to hide important facts and through him can praise the detective and keep him civilly reticent at the same time. Ever since Doyle introduced his narrator, this sort of figure in a detective story has been called a Watson, but, of course, Doyle borrowed the technique from Poe. (80)

Sherlock Holmes and Dr. Watson make up an invincible and unique team that does not cease to inspire writers of detective fiction in the following decades.

The 20<sup>th</sup> century brings two, if not even three Golden Ages of detective fiction. The first takes place at the very beginning of the century and may be linked to such writers as Futrelle, Chesterton, Smith, Morrison and Muddock. While the later Golden Ages of the twenties and thirties primarily deal with the detective novel, the first

Golden Age pays tribute to the short story. The writers of the first Golden Age also aim to introduce innovative types of detectives. According to Symons,

A number of dichotomies mark these detectives, but the clearest division is between those in the Holmes category of Supermen, with no emotional attachments and little interest in everyday life except in so far as it impinges on any particular problem, and the inconspicuous ordinary men who solve their cases by the application of common-sense rather than by analytic deduction. (79)

However, it would be wrong to assume that there exist only two categories of detectives in the first Golden Age. One might argue that writers of this period create detectives that pioneer a category of their own. Futrelle's detective is a professor who is referred to as 'the Thinking Machine', Chesterton tries to preach moral lessons through the figure of detective Father Brown, and Smith experiments with the effects of making his sleuth visually impaired (see Symons 80-85). Shortly after World War I, the popularity of the short story declined and the social, technical and economic changes give way to the rise of the novel (see Symons 93).

The two decades after the First World War are considered *the* Golden Age of detective fiction. In this time, both in Britain and the United States, the genre undergoes a crystallization and it is mainly for this reason that novels written in this period are placed on the classics shelf.

The popularity of the detective novel in the Golden Age must be seen through the prism of the socio-cultural changes which take place in Britain and the USA. According to Panek "[...] the 1920's and 1930's were also the golden ages of publishing and advertising" (120). Publishers aim to rake in readers by applying various new marketing strategies such as contests, refund offers, 'twopenny libraries' or other gimmicks (see Panek 121, Symons 93). The high demand for 'light' literature in the roaring twenties may be attributed to the fact that "[a]fter the war, people were determined to enjoy themselves, but their entertainment had to reflect the lessons learnt from that experience" (Kungl 11). Readers of the 1920's need a novel that on the one hand would be a pleasant read, but on the other hand would challenge their intellect in a mental game. The clue-puzzle mystery seems to have been just what the doctor ordered.

Moreover, as the role of women in society gradually strengthens, so do the gender aspects in detective fiction. Famous 'Queens of Crime' such as Christie, Sayers, Marsh and Allingham add a fresh female touch to the genre, not only by positioning

women in the role of the detective, but primarily “by altering the popular stereotypes of the male detective” (Panek 129). Hercule Poirot may be a genius, yet he has many traits which make him feminine. This sharply contrasts with the image of detectives created in the United States. There, detective fiction is still predominantly written by males (Chandler, Hammett, Cain, McCoy and Burnett) who promote a very masculine, tough and hard-boiled type of detective. These detectives, with Sam Spade in the forefront, are far from being heroes who can restore social order. They use commonsense more than deduction and are closer to gangsters than to gentlemen. As Symons points out,

[...] tough detectives were born in the American pulp magazines that flourished in the Twenties. They inherited the radical feeling occasionally found in the dime novels (but not in the British penny dreadfuls), and their rise reflected the increasing violence of American society, and the misery of the depression years. (134)

Furthermore, a characteristic phenomenon of the Golden Age is the foundation of various clubs connected to crime and detective fiction. The Detective Story Club, the Unicorn Mystery Book Club, Doubleday’s Crime Club and Cox’s famous Detective Club become spaces very similar to literary salons where writers exchange ideas, hypotheses, jokes and plot suggestions (see Panek 120-122). As the number of detective fiction writers increases, Knox and Van Dine create a sort of do-it-yourself detective story manual in which they develop quintessential rules to which every wannabe detective fiction writer has to adhere.

However, the major changes in the genre are attributed to the transformation of the detective story into the detective novel. With more pages to fill, writers now have to develop new strategies to keep readers captivated for longer. An effective solution to this problem proves to be making the plot more elaborate by providing a more detailed characterization (especially in the case of the detective), experimenting with narrative techniques and introducing a larger number of suspects (see Panek 132-133). Another intriguing change relates to the theme of crime. Golden Age writers almost always choose murder as the crime under investigation thus making it nothing out of the ordinary. Pyrhönen summarizes this new attitude towards murder of both fictional characters and readers in the following words:

[...] murder, evokes practically no other emotion than curiosity about the perpetrator’s identity (and possibly method and motive); murder is not really shocking as an act, but as a sign that someone is upwardly mobile in an inappropriate way (or that someone has a guilty secret to hide). (164)

The Golden Age is also a time in which detective fiction begins to develop various sub-genres such as hard-boiled detective fiction, noir and the cozy mystery. While the forms, rules and variations of detective fiction are enunciated, writers develop “a body of literary criticism in which they defined their goals and sought to establish their relationship to other kinds of literature” (Panek 123).

After World War II, detective fiction witnesses the birth of its new sub-genres which often highlight the socio-cultural reality that they are written in. The police procedural appears directly after the war with Lawrence Sanders's *V as Victim* (1945) as the novel pioneering the sub-genre (see Panek 156). In the 1970s gay and lesbian aspects are introduced to detective fiction (see Horsley 34). This is also the decade in which the serial killer novel flourishes (see Schmid par.15). In the late 1980s in Britain the noir sub-genre experiences its revival and grows a new branch called neo-noir (see Horsley par.6). The notion of identity begins to play a vital role in detective fiction as more and more female or black protagonists take center stage. Nevertheless, the development of new sub-genres does by no means diminish the interest of both writers and readers in the older types of detective fiction. Classic detective fiction, the private eye novel, the hard-boiled novel and other sub-genres still find a large number of contemporary writers who wish to contribute to the genre. Finally, it is perhaps crucial to mention that parallel to the development of detective fiction appear various pastiches and parodies of famous detective novels. Rzepka and Horsley argue that “crime fiction has been a rich source of comic and parodic reworkings which have functioned both to assist in the process of generic transformation and to crystallize the conventions of its main subgenres” (570-571). These parodies function, as MacDonald suggests, as “an intuitive kind of literary criticism, shorthand for what ‘serious’ critics must write out at length” (MacDonald qtd. in Rzepka and Horsley 570).

## 2.4. Genre criticism

While detective fiction is in full bloom during the Golden Age of the 1920s, critics start to appreciate the genre's value and see it as a promising probing ground for various theoretical approaches as well as a rich source for moral, psychological and

social debates. They begin their evaluation of the genre by posing the question of the reason for its popularity and soon conclude that the answer lies in its absorbing content, plot structure and narrative features. Panek, Pyrhönen, and Gosselin agree that the first piece of evidence concerning detective fiction criticism may be found in the *Saturday Review* (121,4, 4) . It is important to note, however, that the genre criticism found in this magazine is rather scarce and still cannot be considered a proper academic debate. The May 5 issue of 1883, for example, only briefly reviews a published work and simply points out the popularity of the genre (see Pyrhönen 4). In the May 4 issue, 1935, publishers assign slightly more space to detective fiction and begin to regularly publish a guide in which detective stories are reviewed and assessed (see Panek 121). A noteworthy attempt of pre-Golden Age detective fiction criticism is made by G.K. Chesterton in his essays published in *The Defendant* in 1902 as well as by F.W.Chandler, who writes a chapter on the detection of crime in *The Literature of Roguery* in 1907 (see Pyrhönen 4).

The 1920s and 1930s are generally understood as the first wave of detective fiction criticism. During the Golden Age, detective fiction writers feel the need to establish a set of genre conventions and while some like Knox or Van Dine publish separate articles clarifying the necessary elements and rules of the genre, others such as Sayers, Lewis or Christie include them in prefaces to their novels (see Panek 123). The most prominent example of a collection of stories preceded by prefaces including a body of criticism is Dorothy L. Sayer's *The Omnibus of Crime*. However, it is not only the conventions of the genre that are the main focus of early critics. As Pyrhönen observes, other major questions taken up by them include: "form and plot structure of the detective narrative, its reading strategies, and its relationship to both serious and popular literature" (13). Golden Age critics see the detective story as being defined through its unique narrative organization:

What was understood to define the detective narrative was its curious double nature: in one sense it was not a narrative at all but a ratiocinative puzzle or a game, while in another sense, due to its dramatic content and stress on the basic character functions of narrative, it was the most primitive form of the novel still existing in literature. (Pyrhönen 12)

Perhaps it is exactly this primitiveness which attracts structuralists who form the second wave of criticism in the 1960s and 1970s. Scholars such as Todorov or Eco quickly recognize the detective story as a good case study which exemplifies general

narrative principles. Alongside fairy tales and myths, detective fiction attracts structuralists also due to the possibility of drawing clear-cut genre boundaries (see Pyrhönen 13). The awareness of genre boundaries and conventions greatly contributes to the intelligibility of a text and thus makes the reading process more pleasurable. In fact, many scholars argue that detective stories are highly reader-oriented. They see the relationship between detective and reader as bipolar in the sense that both have to decipher codes. While the detective struggles with understanding the clues and codes of a crime case, the reader aims to interpret and understand the codes and rules of the narrative itself. Critics such as Bennett come to the conclusion that the reader's task of interpretation is challenged through the method of fragmentation. Pyrhönen explains the role of fragmentation in the following words: "The aim of fragmentation is to put to the test the reader's ability to combine the narrated pieces with one another, a task that is made difficult by their achronological and incomplete presentation" (27).

The third wave of criticism takes place in the 1970s and 1980s and mainly focuses on ideological and genealogical issues inherent in the genre. Critics of this period analyze detective fiction as not only a reflection of society's ideas of crime, legal procedures, investigations and the power of the state, but also as a vehicle for capitalist ideology which seeks legitimacy (see Pyrhönen 47). However, some scholars such as Macherey argue that the detective story "is not a reflection of the author's ideology or that of his or her society but a *fictional* production of both. By fictionalizing, the text empties out ideology, setting it apart from any view of ideology before inscription in the text" (Pyrhönen 99). Thereby, ideology in detective fiction may be understood as harmless in manipulating the reader's perception of the text. In fact, its presence intensifies the pleasure derived from the reading process. Pyrhönen notes that:

Porter argues that the ideological surface variables produce an ideologically bound pleasure, which is closely linked with shared community values. [...] The ideological surface variables, which make extensive use of national stereotypes and clichés, propose a world of stable cultural quantities, creating, thereby, a construct that elicits the reader's recognition and approbation. [...] The pleasurable reading of detective novels is, then, always closely tied to a hegemonic project that aims at a specific form of "moralization" of the reading public Porter calls "patriotization". (102)

Indeed, it is generally agreed that the themes of morality and ethics play a crucial role in detective fiction and critics such as Porter, Knight, Wingate, Grella, Routley, Charney and Cawelti produce a large body of notable works which explore these dimensions.

Poststructuralists also assign great importance to the socio-cultural context of the genre's development. Miller, for example, sees the establishment of the modern police force in the 19<sup>th</sup> century as a crucial factor in the shaping of the genre. According to Pyrhönen, „[h]e reads detective narratives as *parables* of the modern policing power, which comes to rely less on spectacular displays of repressive force than on intangible discursive networks of self-regulating discipline” (95-96). The process of meaning making is yet another aspect of analysis. Palmer, Porter and Miller deem the reader a passive consumer of the text, while Collins assigns him or her a more active role (see Pyrhönen 97).

The 1980s and 1990s constitute the fourth phase of criticism. Here, detective fiction is seen as a rich corpus of information mainly for feminist critics. They focus on the presence and/or absence of female figures in the text, their construction, position in a patriarchal society, aspects of sex and gender as well as their general image and values (see Pyrhönen 109-110). A vital question raised by critics of this period concerns aspects of violence which are, of course, in the nature of the genre. As Gavin observes,

The central concern of feminist crime fiction remains violence against women. Women are victims: captured, raped, murdered, butchered and in the hands of forensic detectives dissected into evidence. In emphasizing violence against women, feminist detective fiction makes a gendered protest. It also implies a gendered question: if even the detective figure is violated and attacked, is justice possible? (268)

Another aim of feminist critics is to show that the emergence and development of the tradition of female detectives may be considered not simply as a reaction to novels celebrating male detectives, but rather as having a history and value of its own.

Current criticism of the genre, according to Pyrhönen, does not have any limited area of interest. Scholars freely explore the genre's potential by applying postmodernist, psychoanalytic, postcolonialist and lesbian and gay criticism as well as various theories like the possible worlds theory. After decades of debates concerning the status of detective fiction, it is now finally considered a legitimate and accepted academic area of study taught at a university level (see Pyrhönen 49).



## 2.5. Sub-genres of Detective Fiction

In order to fully realize the differences between the many sub-genres of detective fiction, it is appropriate to analyze them through the lens of the classic detective story.

As previously mentioned, the *classic detective story* has its origins in the 1920s. This is a period in which the norms of a ‘proper’ detective narrative take shape and once a set formula is established, writers feel relieved that the only elements they have to mix into the ready mould of a story are their own ideas concerning characters, clues and motives. The dominant model is the clue-puzzle model and there exist a number of mandatory elements which the Golden Age writer must include in his or her story. Firstly, the crime should preferably be murder, yet it need not be brutal or violent. Secondly, English novels are preferred to take place in rural England, most likely in a secluded country estate; Agatha Christie is often cited as the master of the country house murder mystery (see Horsley par.5). Thirdly, as Knight points out, “[t]he story is also socially enclosed: lower classes, especially professional criminals, play very minor roles. The criminal comes from among the social circle of the victim, and servants are very rarely guilty” (Knight 78). Furthermore, clue-puzzle novels tend to put the political context of the story into the background (see Knight 78). Therefore, although readers of Hercule Poirot novels may get a taste of the 1930s and 1940s, political aspects, such as the Second World War, are rather played down. Another key element concerns the detective. Regardless if he or she is an amateur or working for the police, the detective is considered the authority who is expected to restore social order. As far as the detecting methods are concerned, Golden Age writers almost always provide their investigators with only one method. According to Knight,

Detection is rational rather than active or intuitional, a method which fits with the unemotional presentation of the crime. [...] The rational and at most semi-official detection will focus strongly on circumstantial evidence and will eventually ratify it, properly interpreted, as a means of identifying the criminal. Sometimes there will be a gesture towards ‘psychology’ – as in Christie and Van Dine – but this is almost always merely a matter of human types and likely motives, not depth analysis. (78)

Writers of classic detective stories enjoy challenging their detectives by constructing a mystery which not only contains elaborate methods of murder (often involving poison

hidden in unexpected places), an intriguing series of clues, red herrings and multiple suspects, but one that also chiefly requires the detective's exceptional ingenuity (see Horsley par.5).

The Golden Age in British detective fiction also witnesses the emergence of its first sub-genres: the *cozy mystery* and the *whodunit*. At first glance, it might seem that these sub-genres have so many elements in common with the classic detective story that in fact they represent the same idea simply under different terms. This, however, is not the case. Both cozies and whodunits take place in the idyllic countryside, have a limited number of suspects, a complicated puzzle which baffles all minds except the detective's and close with the solution of the mystery and the culprit's identity, yet each sub-genre foregrounds a different set of additional aspects.

The cozy mystery is often associated with the realm of domesticity, femininity and artificiality, aspects which are merely optional in the whodunit. Horsley characterizes the cozy mystery in the following words:

The mysteries of the golden age are often called "cosy", with reference to their resolved endings, the politeness of the language and conventional lightness of tone, their feminized investigators, and the circumscribed milieu in which they take place. (31)

An often cited example of a feminized detective is that of Christie's Poirot, who assigns great importance to tidiness of dress and domestic surroundings (see Makinen 419).

As he is an unmarried man, he must take over the chores naturally prescribed to women (such as doing the laundry or cooking), yet he does so to his full contentment. The theme of domesticity is especially present in culinary mysteries in which the protagonist is a chef or caterer who solves a mystery through the powers of cooking (see Jackson 31). Cozies, very much like whodunits, also may be characterized by their artificiality. These two sub-genres, contrary to the *hard-boiled* novel, are not concerned with reflecting real life, but rather they are "drawn to the artificial limitations of the closed murder as a defining trait" (Lehman 102). Another important aspect in the cozy mystery involves death. According to Jackson, a cozy mystery is often called 'death go lightly', which underscores the fact that the murder scene is innocuous and undisturbing as far as details are concerned (see Jackson 4).

The whodunit, on the other hand, does not aspire to evoke a feeling of coziness in the reader. As the name suggests, the main focus is finding out who commits the crime and how the detective manages to identify the criminal. According to Horsley, the

whodunit has the “characteristic pattern of death-detection-explanation” (12). This pattern, as Lehman argues, is in fact very symmetrical as “[w]e end as we began, with the elimination of a socially undesirable figure – first the victim, now his executioner” (110). In this sub-genre, special importance is given to the narrative presentation. As Pyrhönen observes, “[i]n whodunits, the story of the crime belongs to the past and is – because hidden – absent from the present, whereas the story of the investigation happens in the present, its main function being the uncovering of the story of the crime” (49). Similarly to the classic detective story, the whodunit’s central element is the puzzle itself. The writers’ primary goal is to challenge the reader to a duel with the detective and see who is the first one to discover ‘whodunit’ (see Scaggs 28). However, there is yet a different sense in which the whodunit resembles a game. Arturo Pérez-Reverte makes the well-known analogy to chess in his novel entitled *La Tabla de Flandes* (*The Flanders Panel*), in which the characters are seen as pieces on the chessboard whose every move is carefully observed and retraced in order to establish ‘whodunit’ (see Scaggs 37). Thus, each character is seen as a piece of the puzzle. The suspect assembling scene, also quite characteristic of whodunit novels, very much resembles the moment of assembling pieces of a puzzle and the criminal may be regarded as the missing piece.

Closely linked to the country house murder mystery (which incorporates both cozies and whodunits) is another sub-genre called the *locked room mystery*. Edgar Allan Poe is considered the founding father of this sub-genre and his classic detective story “Murders in the Rue Morgue” also happens to be a locked room mystery (see Rzepka 4). The characteristic elements of the story are similar to those of the cozy or whodunit. Locked room mysteries must also contain a limited number of suspects who are trapped in a limited space (which may or may not be a country house) (see Scaggs 52). However, unlike in the other two sub-genres, the pieces of the puzzle, including the corpse and very misleading evidence, are scattered solely within four walls. This room very often tends to be locked from the inside and a brief glance at the crime scene reveals that the entrance or escape of the criminal is next to impossible (see Scaggs 8). It is for this reason that locked room mysteries are called “impossible crimes” (Marks 51). Here, the detective’s mind and eye meet their greatest challenge. The detective is expected to make the impossible possible and his or her only tools for doing so are logic, deduction, precise observation, memory and the ability to imagine and reconstruct

possible past events. Many scholars generally agree that locked room mysteries serve as vehicles for various metaphors. Shiloh argues that:

[t]he locked room, [...] yields a wealth of metaphorical interpretations which point to the basic premises and characteristics of the genre. [...] It marks the disparity between appearance and reality, between the illusion of senselessness and the underlying reality of order, and in this respect this architectural paradigm shares the inherent dualism of the labyrinth. The room's basic properties as a psychical construct – enclosure and self-containment – symbolically suggest the self-reflexive nature of the detective novel. (157)

Shiloh's comparison to a labyrinth is a rather common motif taken up by detective fiction critics. Both a locked room as well as a labyrinth represent a certain form of illusion, yet the perception of this illusion is manipulated in different ways. According to Irwin:

A locked-room mystery confronts us with an enclosure that appears, from both inside and outside, to be unopened, indeed unopenable without there being left some physical trace of the operation, such as a broken lock from the police's forced entry or an unfastened window from the murderer's escape. The solution generally involves showing that the room's appearance of being unopened is only an appearance, an illusory outer show that does not represent an inner reality. In contrast to a locked room, a labyrinth is always open from the outside but appears to be unopenable from within. [...] A labyrinth is in a sense a self-locking enclosure that uses the body's directionality as the bolt in the lock. (180)

Another metaphor is proposed by Lehman, who equates the locked room mystery with "a nightmare" and "a primal trauma of imprisonment and claustrophobia" (77). He sees the only way out of the nightmare and the infernal trap in solving the puzzle (see Lehman 77).

While British Golden Age writers amuse their readers with puzzles, feminized detectives, an intriguing mosaic of suspects, locked rooms, country houses and a race between reader and detective in coming to the mystery's solution, American authors seek to define their own character of detective stories. Scholars generally agree that *hard-boiled* detective fiction emerges as a by-product of the socio-economic circumstances in America from the 1920s onwards (see Horsley par.1, McCann qtd.in Pepper 140). Lehman, on the other hand, sees the hard-boiled detective story as "an American rebellion against the British whodunit" (xix). Whether or not the hard-boiled story emerges in contrast to the British tradition of detective stories is a debatable subject. What is certain, however, is that it develops as a form of rebellion. McCann argues that:

[t]hese were stories, the genre's writers and fans claimed, with a privileged purchase on "real life" and a fundamental antipathy to genteel fantasy. Against the "bunk" of oversophistication, they promised to deliver the stark truths of contemporary society – "ugly, vicious, sordid, and cruel". And, at their most grandiose, they linked this antiliterary sensibility to a complaint against social corruption. Revealing unpleasant reality was not just pulp sensationalism, the fiction's writers and editors implied; it was a part of a moral struggle against dishonesty. (39)

Apart from the observation that hard-boiled detective fiction appears as a revolt against social decay, McCann's quote also sheds light on another vital issue. From the very beginning of its existence, the hard-boiled story seems to carry the negative aura of 'low' literature. This is largely due to the medium where it is published. Being not so distant a relative of the dime novel, hard-boiled stories are published by equally cheap means. The etymology of the name 'pulp magazine' may be explained by the fact that these magazines are printed on cheap paper made from wood pulp (see Murfin and Ray 103). Furthermore, the earnings of writers contributing to the magazine's popularity (this includes such celebrities as Dashiell Hammett, Raymond Chandler and Carroll John Daly) are known to have received a mere penny per word (see Murfin and Ray 103). In the 1920s in the USA, the most popular pulp magazine is *Black Mask* founded by legends H.L. Mencken and George Nathan (Joseph T. Shaw takes over the editorship in 1926) (see Horsley par. 3). Already the name of the magazine suggests that the detective stories incorporated in it are much darker and grittier than their British counterparts.

The first major difference concerns the detective, who is often considered to be the modern urban cowboy. Very much like American cowboys of the 19<sup>th</sup> century, the hard-boiled detective is also a courageous and goodhearted loner on a mission. This mission may be seen as a quest for "[...] truth and an attempt to eradicate evil" (Grella 104). This quest very often involves danger, violence and moral corruption, however the detective is prepared for every challenge both physically and emotionally. According to Grella, "[l]iving in a lawless world, the private eye, like the frontier hero, requires physical rather than intellectual ability" (107). Physical strength ties in with the detective's proficiency in using a gun, which he or she seldom abandons (see Grella 106). Hard-boiled detectives are also known to absorb "great quantities of punishment", however "they display stoic resistance to physical suffering" (Grella 107). Readers of hard-boiled detective fiction get the impression that the detective is constantly

surrounded by a shield that hides his or her pain and true feelings. The detective's use of the vernacular, wisecracks and insults also add to his or her toughness (see Grella 107).

Another characteristic feature that the sleuth shares with the cowboy is a strong sense of moral justice. Grella argues that the detective's secret of survival on the mean streets of the urban jungle lies in following his or her own moral code:

[L]ike the lonely man of the forests, he works outside the established social code, preferring his own instinctive justice to the often tarnished justice of civilization. The private detective always finds the police incompetent, brutal, or corrupt, and therefore works alone. He replaces the subtleties of the deductive method with a sure knowledge of his world and a keen moral sense. Finding the social contract vicious and debilitating, he generally isolates himself from normal human relationships. His characteristic toughness and his redeeming moral strength conflict with the values of his civilization and cause him [...] to flee the society which menaces his personal integrity and spiritual freedom. (106)

On a surface level, it may seem that the hard-boiled male investigator need not suffer from loneliness resulting from the adherence to his moral code. In fact, his masculinity and toughness attract all the women in his surroundings. Yet, it is his strong sense of quest and justice that take priority over love. Beautiful and desirable women often turn out to be corrupt femme-fatales who are involved in some kind of crime. Thus, the detective must sacrifice his emotional (but not necessarily sexual) interest in the name of the law.

The private eye is doomed to be a loner also because he or she lives in a society where no one, including the police, can be trusted. Grella argues that "[t]he detective must work outside the law since its representatives demonstrate the decay of order. He works alone because he cannot compromise as the official detectives must; his faith lies in his own values" (111).

Apart from corruption, the hard-boiled world is filled with violence and evil. As Panek observes, "[t]he hard-boiled story [...] is full of dope-friends, sex-fiends, gamblers, grafters, corrupt politicians, and rotten millionaires" (151). By providing a vivid picture of the demimonde, writers aim to achieve a realistic depiction of the times.

However, it is not only the portrayal of the criminal world that contributes to the writers' attempt at realism. According to Panek,

[...] the hard-boiled story possessed many elements ideally suited for the detective writer inclined toward realism. The attitudes toward crime and criminals, the physical and mental toughness of the hero assaulted by horror and

the philosophic implications of human absurdity, the atmosphere of the city, and the hard-boiled style, dialogue, and description all seemed eminently appropriate ways of realistically describing mid-twentieth century existence. (171)

Although the reality of hard-boiled novels may seem exciting at first, in the long run it proves to be tawdry and depressing. The detective is trapped between the walls of the claustrophobic concrete jungle from which there is no escape. As Grella argues, “[h]e finds the American Dream metamorphosed into the American Nightmare” (113).

The theme of the nightmare, entrapment, solitude, fatality, a corrupt and unjust social order as well as guilt are also strongly present in another sub-genre of detective fiction, namely the *noir thriller*, which begins to develop in the 1920s in America. Many scholars argue that the literary noir tends to overlap with hard-boiled fiction in the sense that “[b]oth labels connote the use of crime stories to provide insights into the socio-political disorders and moral dilemmas of the time they are written; they look critically at the illusions and hypocrisy, the rotten power structures and the brutal injustices of a superficially respectable society” (Horsely 23). Socio-political criticism of the times is also reflected in the characterization of the protagonist. Unlike in classic detective fiction, the heroes of the noir thriller very rarely have the power to bring back social order. In fact, they themselves tend to be helpless and downhearted victims of society. The weak noir protagonist thus functions either “[...] as a foil to corruption or as the embodiment of pervasive enervation and moral or intellectual confusion” (Horsley 69). Thus, as Horsley observes, the relationship between the protagonist and society is ill-fated and this in turn generates his or her alienation and entrapment (see Horsley 8). Moreover, in noir fiction the protagonist’s identity is not as stable and clear-cut as in the hard-boiled story. By creating an unstable position of the protagonist in the story, noir writers aim to reflect on socio-psychological issues. Horsley states that

[t]he iconic figures of noir are more complex and ambiguous than the traditional detective, the cowboy, or the action hero. We are brought close to the mind of a protagonist whose position *vis-à-vis* other characters is not fixed. Treacherous confusions of his role and the movement of the protagonist from one role to another constitute key structural elements in noir narrative. (116)

The feeling of disorientation does not solely concern the problem of identity. In the noir thriller protagonists are often also physically disorientated and are portrayed as wanderers who aimlessly roam the streets searching for their place in the dark world they live in. Some of these outcasts include war veterans, fugitives, ‘wronged men’ or black people. The long list of noir male characters also consists of killers, revenge-

seekers, social climbers, money-grubbers and psychopaths, whereas the female side is dominated by femme fatales, tramps and tomboys (see Horsley 103, 125, 131). What all these characters have in common is that they represent otherness and the forbidden. The final characteristic element of both cinematic and literary noir is its first-person narration and expressionist subjectivity (see Horsley 8, Bordwell, Staiger and Thompson 76). Whereas the detective in the hard-boiled story is mainly characterized through his or her actions, the noir thriller aims to emphasize the psychology of its hero and does so by presenting his or her subjective perception of the world.

The fascination with the disturbed mind reaches its peak before the mid 1970s when the term 'serial killer' is coined (see Horsely 40). As the name of the sub-genre suggests, the *serial killer mystery* primarily focuses on the psychology of the serial killer, who may be considered a different and more complex type of murderer, rather than on that of the detective. The first mass murderer in history is none other than the infamous Jack the Ripper, whom Doyle later immortalizes in his Sherlock Holmes series (see Forshaw 169).

Unlike the majority of noir characters, the serial killer is not marked by otherness. Nevertheless, his (and less often her) sick mind does reflect the seemingly ordinary society the killer preys on (see Horsley 128). Keeping up the appearance of normality becomes almost a hallmark feature of the serial killer, who is often compared to "[...] the all - American boy, the nice man next door, or the shy, quiet neighbor down the street" (Sears qtd. in Schmid 207). It is this mask of normality that is responsible for adding a horrific side to the murderer as it places him or her outside any kind of suspicion. As a result, the revelation of the serial killer's true identity almost always comes as a shock to society. The innocent and quiet neighbor they see by day is suddenly revealed to be a blood thirsty monster by night. Although murderers in detective fiction have always been portrayed in a negative light, it is in the serial killer novel that they are given a beastly and even mythical dimension. They are commonly compared to a monster (see Glover 148, Rule 166, Schmid 207) or "[...] as part damaged human being, part descendant of the supernatural and vampiric characters of gothic fiction [...]" (Horsley 140).

Perhaps the most intriguing question in serial killer fiction concerns the motive of the criminal and how the detective manages to decipher the killer's psychopathology ultimately leading to unmasking him or her. What is characteristic of the serial killer is that his or her motives are unconventional. According to Simpson the serial killer has



“[...] a twisted desire to harm other people for the most idiosyncratic of reasons” (193). Some of these reasons include childhood trauma (see Schmid 208), sexual frustrations (see Priestman 182), a desperate search for a desired identity (see Malmgren 178) or a need “[...] to change a given set of circumstances through retribution, ‘cleansing’ society’, or righting a wrong, though perhaps only a wrong done to himself [...]” (Horsley 128). The strong disapprobation of the crooked social order is another feature which the serial killer has in common with noir thriller characters. Although it may not seem so on a surface level, the serial killer is also excluded from the community and is thus an outsider (see Plain 223).

If one is to understand the dichotomy between detective and criminal in terms of a duel, it is the serial killer who may be considered the most challenging and dangerous opponent. The first reason for this may be that the serial killer does not commit one murder, but a series, very often over a rather long period of time. Additionally, he or she may act in compliance with a certain pattern which is more difficult to interpret than a single act of murder. The killer’s mystifying and sometimes even illogical code may only be cracked by his or her alter-ego, the detective. Malmgren alludes to Freccero’s argument concerning the fact that the detective and serial killer reside in two opposing worlds, which may be reflected in the plot structure (see Malmgren 178). Freccero states that

[m]ost serial killer fiction embeds the isolated (and psychopathic) realm of the serial killer within the everyday and orderly world of the ongoing police investigation, highlighting an island of madness within a sea of scientific method and rationality. [...] The killer and the detective are doubles, and if the killer searches for the self, the detective carries out a parallel search for the other. (Malmgren 178)

Although it is very often the case that the lone and brilliant detective single handedly solves a case involving a serial killer, Plain argues that the elaborate and twisted mind of a mass murderer may be too overwhelming for one detective. According to Plain, “[t]he capture of the serial killer consequently demands a collective effort [...]. This is not a job for the individual alone, not least because science and technology have become newly significant in the search for the mobile and resourceful mass murderer, whose random acts evade legibility” (223).

It is this collective teamwork in solving a crime that becomes the main focus of the *police procedural* or the *police novel*, which takes a concrete form in the 1950s and 1960s. A number of elements contribute to the rise of this sub-genre. Panek argues that

radio shows of the 1930s and late 1940s such as *Calling All Cars*, *Gangbusters*, *The Line Up* and *The Man from Homicide* greatly contribute to the public's interest in real police work (see Panek 172). It is difficult to establish who the founding father of the police procedural is. Panek, for example, views Lawrence Treat's *V as in Victim* (1945) as the first police procedural (see Panek 173). Other scholars such as Messent, Forshaw or Stevenson claim that it is Ed McBain and his first 87<sup>th</sup> Precinct novel *Cop Hater* (1956) that pioneers the sub-genre in the United States (see Messent 176, Forshaw 79, Stevenson 258), while in Great Britain John Creasey's *Gideon's Day* (1955) is considered to have been the first police procedural to spark the evolution of the genre (see Panek 173, Messent 176).

Interest in the police procedural may be explained by the fact that it uncovers a long neglected terrain. Before, it is the genius private detective who is put on the pedestal leaving the police in the blurry background. In the police novel this emphasis is shifted. Now the heroes are the policemen and policewomen who, with the help of other officers as well as modern investigation techniques, including forensic technology, solve various cases (sometimes more than one at the same time) (see Scaggs 147).

As the name of the sub-genre suggests, it is the procedure of the investigation which is of primary interest. Yet, unlike the private eye who is free to experiment with his or her own detecting methods, police officers must deal with the abstractness of the law, bureaucracy, the ambiguous notion of justice as well as routine. The constant inner battle between serving justice in the real world and complying with the strict and not always just rules of the police force is an ongoing theme in police procedurals.

According to Panek,

[...] in a sense the character description in procedurals moves decisively away from the psychology of detection and toward the psychology of the normal individual who does a job packed with stress. It moves away from the genius detective model and usually pictures average people solving crimes, not by powerful and original thought, but by accident, dumb luck, or dogged routine. (181)

Although the process of investigation is a key aspect in the police novel, it lacks the fast pace and excitement of the traditional detective story, the whodunit or the serial killer mystery. This is largely due to two reasons. The first one concerns the character of police work, while the second reason concerns the type of criminals that are typical of this sub-genre. According to Panek,

[...] the guilt of the criminal is established by arduous, exhausting investigation and carries with it no exhilarating triumph, but rather a simple weary recognition that everything in this case is over. Little joy or triumph accrues to the discovery of the pathetic criminals typical to the form. More importantly, procedural writers stress the endlessness of police work, so that a case solved can not [sic] carry with it the accomplishment of a job done. Police work never ends. (184).

Strongly influenced by hard-boiled fiction, the police novel is also interested in depicting social reality. However, unlike in the hard-boiled story, writers have to confront readers' so-called 'folk-wisdom' of police life that presents it as tedious, monotonous and often unadventurous (see Dove 130-131). Although giving a detailed account of policemen's everyday lives may prove to be uninteresting, it is still a necessary component in making the reader realize that "[...] we pay the police very little for collecting society's trash" (Panek 177). In police novels, writers do not glorify the police, yet they do present the members of this institution as society's real heroes. As Scaggs points out,

[i]n the procedural, it is the police detective as part of the state apparatus of the police force who safeguards society through vigilant and unceasing surveillance, in this way replacing the often questionable vigilante justice of the PI. The transition from hard-boiled fiction to police procedural is, therefore, a transition from the *private* eye, in the sense of personal, small-scale, and often self-serving investigation, to the *public* eye, in the sense of civic, large-scale policing that serves society as a whole. (89)

It is worth noting, however, that many heroes of police novels are influenced by hard-boiled detectives. Both use slang and jargon, are "big, tough, and sexy" (Panek 175), roam the mean streets, are the masters of the city they work in and, finally, are exempted "[...]from the pleasures of common humanity – friends, family, sleep, relaxation" (Panek 164).

Realism is also achieved through the detailed depiction of crime which takes place in realistic surroundings (see Panek 181). Unlike in other detective stories, the portrayal of the city (and occasionally the countryside) must be as plausible as possible. Dove argues that "[a] private detective operating in the environs of Los Angeles may have a wide variety of options in his methods and approaches, but if he is a member of the LAPD, the story must at least have the impression of Los Angeles police work" (139). By allowing the reader a glimpse into not only a particular city's police department, but also the various 'hang-out' spots of the demimonde, the city, as Panek

observes, “[...] ceases to be simply background and becomes a character in itself” (187).

Apart from taking up sociological issues, the police novel also becomes a tool in the fight against racial prejudice. Here, it is mainly the works of Chester Himes that present the detective “[...] as an effective vehicle for exploring the frustrations and aspirations of being black in a white-run world” (Priestman 5).

Another sub-genre interested in realism is the *historical detective story*. Scaggs distinguishes two types of historicals. The first type requires its story to be set in a distant historical period, while the second type features a contemporary detective’s investigation of a crime in the remote past (see Murphy qtd. in Scaggs 125). The “illusion of reality”, as Lee calls it, is achieved on various levels, which include introducing historical characters, places or events (see Lee qtd. in Scaggs 126). Authors such as Lindsey Davis and Steven Saylor explore the world of Ancient Rome, Ellis Peters sets her novels in medieval times, while Robert Harris and Philip Kerr touch upon murders in the Third Reich (see Forshaw 257).

In historical detective fiction, the investigator and investigation are very often compared to the historian and his or her work. According to Winks,

[t]he historian must collect, interpret, and then explain his evidence by methods which are not greatly different from those techniques employed by the detective, or at least the detective in fiction... Obviously the author of such fiction does not construct his work as a historian does, for to one the outcome is known and to the other the outcome is at best guessed. But the reasoning processes are similar enough to be intriguing. (Winks qtd. in Browne and Kreiser 2)

Although the historical focus of this sub-genre may be an attractive form of entertainment to a specific group of readers, one must bear in mind that historicals also provide room to “[...] explore the politics behind the construction of history, and the exclusion of marginal groups from the historical record” (Seed 131).

The last sub-genre discussed in this section is *occult detective fiction*. Occult detective fiction has its origin in the 1870s. A short story collection entitled *In a Glass Darkly* (1872) by Joseph Sheridan Le Fanu has come to be regarded as its founding work (see Smajić 8).

Occult detective fiction may be characterized by the presence of supernatural elements in a crime case. Perhaps one of the reasons why this type of detective fiction is not as popular as the other subgenres may be explained by the assumption that it does not reinforce the well-established portrait of the detective as a pure rationalist. This is not to

say that occult detectives avoid using rational thinking in their investigations, they simply add their psychic insight to the repertoire of their detecting methods. Smajić observes that “[o]ccult detectives blend ratiocination with intuition, corporeal-sense observation with clairvoyance and telepathy, and effect a reconciliation of metaphysical and materialist paradigms [...]” (8).

Although many authors avoid defining themselves as occult detective fiction writers, thus making the list of representatives of this sub-genre rather modest, there exists a large interest in incorporating occult and metaphysical elements in various kinds of investigation processes. Novels of such writers as Chesterton, Borges, Eco, Brown, Luis Zafón and Ackroyd hint that, with the right proportion and skill, aspects of the occult and detection can be successfully blended into a bestseller.

### **3. Socio -Historical Context of the Emergence of Detectives**

The previous chapters present a brief overview of the evolution of detective fiction and, simultaneously, the evolution of the detective. Whereas the numerous vivid portraits of fictional detectives may be seen as the product of authorial imagination, it is important to emphasize that their construction is largely influenced by authentic detective figures. The first detective fiction writers are, in fact, very often detectives themselves and it is an attempt to record their professional experiences that inspires them to pursue a literary career. Vidocq’s *Mémoires* (1827), Russell’s (“Waters’s”) *Recollections of a Detective Police-Officer* (1856) or Pinkerton’s *Thirty Years a Detective* (1884) may be classified as some of the first memoirs documenting the lives of real detectives.

Although the emergence of sleuths in both Great Britain and America coincides with the establishment of the police force, the socio-historical factors of the two countries soon push individuals partaking in this occupation in slightly different directions. While in Britain detectives remain faithful to the police force, American investigators begin to privatize their profession (see Gill and Hart 634). The attitudes towards sleuths are also distinct. In Britain, the detective is considered a “paid ‘spy’” who ranks low in public esteem (see Panek 8). Perhaps this negative image is rooted in the tradition of thief-takers, bounty hunters and highwaymen who may be seen as the

antecedents of the modern private eye (see Gill and Hart 637). Detectives in America, on the other hand, enjoy more public approval presumably because “[...] their professional status is supported by a rich cultural heritage which has worldwide aesthetic appeal” (see Gill and Hart 631).

As fictional detectives would not exist without their real-life counterparts, it is useful to examine the socio-historical context of the latter’s emergence in Great Britain and the USA.

### 3.1. Great Britain

The beginnings of the first institutions of detection in Britain date back to the 18<sup>th</sup> century, a time when crime flourishes without punishment mostly due to the lack of proper investigations, not to mention a reliable system of policing (see Bell 7). The first city in which the latter begins to form is London. It is in this lawless city that Henry Fielding becomes chief magistrate of Bow Street and establishes the *Bow Street Runners* (also called the *Thief-Takers*) in 1749 (see Priestman x). The recruitment to this group of law enforcers is rather untypical. Fielding suggests that virtually anyone can volunteer to become a part of his team by simply arriving at the scene of the crime and gathering and analyzing evidence (see Berg 26). Berg comments on the uniqueness of the first police force in the following words:

The Bow Street Runners made a serious study of investigations and locating criminals and quickly became experts skilled in this area. Unlike more amateur peacekeeping predecessors (such as watchmen, parish constables, and some of the privately employed police officers of the period), the Thief-Takers did not offer reluctant or only perfunctory police service. (26)

Although the Bow Street Runners greatly contribute to a decrease in crime rates, their apparent financial interest in obtaining rewards for solved crimes becomes the basis of the public’s doubts concerning the investigators’ morality (see Berg 27).

An important stepping-stone in the history of detectives is the creation of the Metropolitan Police of London in 1829 by Sir Robert Peel. Holding the position of Britain’s Home Secretary, Peel exercises his political power to mend the gaps in criminal law (see Berg 27). One of his most important achievements proves to be abolishing the death penalty for many offences (see Berg 27). From the very beginning,

Peel aims to make the Metropolitan Police an institution of authority, trust and efficiency and personally interviews candidates for future police officers. He then develops a series of reforms defining the aims, rules and structure of the modern police force. It is crucial to note that none of the so called ‘Peelian Reforms’ concern any aspects of investigation. After all, Peel does not aim to establish a detective agency, but a proper police force full of patrolmen. As Beattie observes, “[d]etection and prosecution played no part in the policing schemes devised by the new commissioners of the Metropolitan Police in 1829” (31). With the Metropolitan Police, Peel attempts to achieve a different goal and that is “[...] to centralise the system of patrols with the aim of prevention” (Emsley and Shpayer-Makov 4). Although the police force’s priority is to ensure public safety and lower crime levels, for many years of its existence, it is treated with disrespect and disapproval (see Berg 28-29).

The official shift from prevention to detection takes place in 1842 and is simultaneous with the emergence of the Detective Police. The public also regards this new creation with “[...] ambivalence if not outright contempt” (Willson and Finnane 135). A possible explanation of this negative attitude is given by Schütt, who claims that „[t]he English Detective Police Department, [...], was made up of poorly trained detectives whose failure to solve crime was much criticized by the press, anxious about soaring crime rates” (59). Another reason is clarified by Smith, who argues that “[...] the notion of plain-clothes policing, associated in the public mind with spying and the notorious French secret police, was even more widely opposed, and it took another 13 years before a small detective unit was set up” (Smith qtd. in Shpayer-Makov 117).

According to Priestman, the official date of the first women police in the UK is 1919 (see Priestman xii). However, already in the 19<sup>th</sup> century the need for policewomen is recognized. The Women’s Freedom League as well as child welfare organizations claim that female victims and prisoners as well as child victims should be handled by female officers (see Jackson 17). Male police officers quickly realize yet another task that can be mastered by their female colleagues, that of detection. As women police wear plain clothes and not uniforms, it is easier to conceal their professional identity (see Jackson 114). The public connotes women to femininity and a lack of authority. This in turn plays with society’s expectations that women do not have the power to become sleuths. From the 1920s until the 1960s, the police force realize the value of these stereotypes and assign women officers the role of decoys, silent observers or ‘bait’ for exhibitionists and sexual offenders (see Jackson 115).

The use of femininity thus becomes a vital tool in detection of not only real female detectives, but also those belonging to the fictional world.

### 3.2. United States of America

The first instances of a police force in America appear around a century before Fielding sets up the Bow Street Runners in Britain. Colonialists in Boston and New York soon recognize the need to have their cities and colonies guarded and, as a result, establish a group of patrolmen whose task is to patrol the city by night and ring a bell in case of fire (see Hess and Orthmann 13). Almost from the beginning of its existence, New York (or New Amsterdam as it is called before 1664) seems to set a good example of a city concerned with the constant improvement of public safety. Already in 1643 the *burgher guard* is formed only to be transformed into the *rattle watch* a decade later (see Hess and Orthmann 13). In 1694 this group of patrolmen is replaced by the first uniformed police officers, while at the turn of the century the streets of New York are illuminated (see Hess and Orthmann 14). The tradition of watchmen continues for two more centuries and it is in 1843 that the Day and Night Police is established.

At this point, it is crucial to underscore that the earlier emergence of the police force in America is not simultaneous with the earlier establishment of detective units. Although in the late 18<sup>th</sup> and early 19<sup>th</sup> century there exist organizations such as the government-appointed Revenue Cutter Service or the U.S. Postal Service which recognize the need for employing investigators to help them with issues of smuggling or mail fraud, these institutions still cannot be considered proper detective agencies (see Palmiotto 3). The latter begin to appear in the second half of the 19<sup>th</sup> century. At this time, America witnesses the parallel development of both public and private detective agencies, a phenomenon that is not yet common in Great Britain. The majority of scholars agree that the first American detective is Allan Pinkerton who opens his private detective agency in Chicago in the early 1850s (see Palmiotto 4). Already in 1852, the Pinkerton Detective Agency comes to be known as the National Detective Agency, which signals not only the prestige of this institution, but also the national recognition it achieves. Indeed, Pinkerton lives up to his name. Even before he opens up his agency, America's first private eye manages to assist a local sheriff in solving a counterfeiting



case (see Palmiotto 4). Moreover, the U.S. Postal Service appoints him to investigate post office thefts and robberies in Chicago (see Palmiotto 4). Undoubtedly, his greatest case involves the discovery and prevention of an assassination attempt on Abraham Lincoln, however his pursuit of famous outlaws such as Jesse James, the Younger and the Dalton gangs also bring his company great fame (see Pinkerton website). Pinkerton is also famous for his innovative detecting techniques which greatly contribute to the emergence of the FBI. Some of these methods include forming a net of underground informants, infiltrating criminal gangs or intercepting messages before they reach their destinations (see Palmiotto 4). In 1856, the Pinkerton Detective Agency employs Kate Warne, the first female detective (see Palmiotto 4).

Public law enforcement agencies also identify the importance of incorporating detectives into their team. In 1846, Francis Tukey appoints three detectives in the Boston police department, in 1857 New York City Police Department assigns this function to twenty officers, Massachusetts establishes a state investigate in 1865 while a year later the first detective bureau is founded in Detroit (see Palmiotto 4, Hess and Orthmann 14). The emergence of bureaus in New York and Cincinnati soon follows. In 1919, Isabella Goodwin becomes the first female detective policewoman in New York (see Priestman xii).

#### **4. The Many Faces of the Sleuth**

The richness of the figure of the detective inspires scholars to create a vast range of analogies. The investigator is frequently compared to a hero, psychoanalyst, historian, modern Renaissance Man or the pole opposite the criminal. Thus, he or she may be perceived as a person of a thousand faces. This does not, however, imply that the sleuth has multiple personalities or identities, nor does it signify that he or she changes their detecting techniques in every case. What is meant here is that each detective favors different kinds of investigative methods which reflect his or her personality, interests and background. Before analyzing the investigators and their techniques in the given British and American novels, it may be helpful to provide a brief overview of the most common critical perceptions of the many faces of the sleuth.

If one is to assume that the detective has a selection of masks to choose from, a good starting point of analysis may be to question what face lies beneath the colorful guises. One answer could be that it is *the stereotypical detective* epitomized by Victorian investigators such as Dupin or Sherlock Holmes. Both are indeed masters of logic and deduction, they work alone, yet there seem to be admirers who assist them in almost every case, they have an almost inhumanly excellent memory and talent for observation, they come from the middle-class, prefer to work in their office, however they are not afraid of partaking in dangerous adventures, they have eccentric hobbies (for Dupin these are his ambiguous sexual tendencies and for Holmes this is his cocaine addiction or beekeeping) and lastly, they are male. As the stereotypical detective prefers his main weapon to be intellect rather than violence, critics often equate him (more rarely her) to the so called *gentleman detective*, a figure that dominates British classical detective fiction rather than American. Lord Peter Wimsey, Albert Campion, Roderick Alleyn, Adam Dalgliesh, Inspector Morse and Inspector Lynley are only a few other examples of this type of detective. In America, the stereotypical detective is associated with the tough and sometimes even violent hard-boiled detective lacking the features of the British gentleman. The classical sleuth is characterized by his or her vast knowledge, which very often includes expertise in such fields as chemistry, medicine, forensic science, forensic pathology and cryptanalysis. With the rise of Freud's research, psychoanalysis is also added to this list.

The nature of the sleuth's work is the subject of numerous comparisons. One of the earliest and most popular is that concerning the detective as a chess-player, an analogy identified by Poe and later expanded by scholars such as Abrams or Lange, just to name a few. Poe also compares the abilities of a detective to those of a card player. In contrast to game analogies, discovering similarities between detective fiction and psychoanalysis is a rather recent development. Porter describes the structural and thematic parallels in the following words:

[I]like the detective story, the psychoanalytic case history is a mystery story that is dominated by a combination of the hermeneutic and proairetic codes. On the one hand, it opens by raising a problem whose solution is furnished at the end. On the other, it names the sequence which is the passage from a loss to a restoration. [...] Further, the functions generated by such a story type give rise to the roles of investigating analyst and patient/victim. As a consequence of the concept of the divided psyche central to psychoanalysis, however, the patient/victim doubles as his own villain. [...] Moreover, if nothing in detective fiction turns out to be as exciting as a Freudian psychoanalytic tale, it is in part

because Freud reverses the movement which leads from hideous appearances to banal causes. Starting from apparently random and frequently innocuous clues, he uncovers the blocked libidinal drives in which they originate and the extraordinary mechanisms responsible for the blocking. Yet, because of the power and irrationality of the forces at work, the discovery of a hidden rationality in apparent psychic contingency does not give rise to a straightforward sense of relief as does the denouncement of a detective novel. (243-244)

Although critics often interpret *the detective as a psychoanalyst* and writers make their sleuths resort to various Freudian theories in trying to understand the criminals and their crimes, it is a fairly uncommon phenomenon that the detective is a psychoanalyst by profession. Frank Tallis' Dr Maxim Liebermann is an example of the fascinating union of detective and psychoanalyst.

The dualism of psyche explored by psychoanalysts is vital in uncovering yet another face of the sleuth. Scholars such as Rycroft suggest that it is not only the victim who may be considered the villain but also the detective, and therefore the reader, who is invited into the investigator's position (see Symons 14). Indeed, because both the criminal and the detective's minds function on a more sophisticated level than the average person's, critics tend to see *the criminal as the detective's alter-ego*. It is important to note, however, that it is far less common for the detective to be the criminal's alter-ego (an example of an exception would be Vidocq, who starts as a villain and later decides to become a detective). The similarity of the minds of both these figures is best seen in the race in which one is challenged to predict the actions of the other. As Abrams observes, it is "[...] the winning detective, who must imagine himself the criminal and all the moves he would make if he were to plot a murder" (119). However, it is not only the power of the brain that the detective and criminal have in common. The detective very frequently touches the boundary of the ethics of justice. According to Pyrhönen, „[a]s detectives, they stand for law and order, which, in principle, they must follow to stay in business. To do their job, however, they must often resort to illegal methods, for which reason, among others, their professional skills resemble the skills of criminals" (51-52).

It is perhaps the assumed winning position of the detective in the chase with the criminal that grants him or her the impression of a *hero*. Similarly to a knight, the detective is also on a quest for the holy grail, which Rowland understands to be "[...] the healing knowledge of the source of social sickness" (122). Although knowledge is

considered the key in solving a crime in most British detective stories, American hard-boiled detectives prefer to solve cases with as much brawn as brain, thus making them a specific kind of anti-hero (see Simpson 190). Porter argues that the hard-boiled private eye bears many similarities to the picturesque hero (see Porter 63).

However, it is also important to note that knowledge does not always bring solely positive outcomes. Swales argues that

[m]any of the great detectives are figures who are forced to handle the mayhem not only metaphorically (intellectually) but also literally (materially). [...] And in this sense, their knowingness may produce not superiority but rather Manichean melancholy, a sense of weary complicity. [...] it is perhaps not too fanciful to claim that the detective may be the last tragic protagonist still available to our culture. The hero or heroine of tragedy in the grand manner not only suffers; that suffering produces knowledge, perhaps even insight. In the person of the detective, the insight coexists with a will to action; the detective understands the puzzle and is instrumental in bringing the perpetrators to justice. (xv)

Thereby, while restoring social order and bringing criminals to justice may seem to bring the detective a strong feeling of satisfaction, he or she must often sacrifice personal relationships and benefits to reach this goal. The hero is thus a mythic figure who suffers in the name of good.

Another popular image of the detective is that in which he or she is compared to a *historian*, a “reconstructor of past events” (Rzepka qtd. in Raczkowski 880). Rzepka sees the sleuth as “a new kind of cultural hero who reconstructed a lost or mysterious past via expert observation of material evidence/symptoms/clues” (Raczkowski 880).

Although there are many more faces of the sleuth that may be analyzed (detective as a clown, a homosexual, a flâneur, a multicultural interpreter, etc.), the last crucial image that is in need of mention is *the female detective*. As already previously mentioned, it is not until the Golden Age of detective fiction that women begin to occupy the role of the detective. Before this period they mainly exist as victims or perpetrators (see Berglund 138). In the 1930s, the female gets closer to the world of the male detective by becoming his girlfriend, fiancée or wife (see Berglund 141). Between the wars, *the spinster detective*, best associated with Christie’s Miss Marple, gains popularity. According to Berglund, “[w]hat we have is a detective who is not only a woman, but also a woman who is neither young nor pretty nor, it would seem, prominent in any other way, but a quite plain, usually badly dressed, ostensible quite unprofessional, seemingly quite scatter-brained and even slightly ridiculous old maid”

(145). It is only with the rise of the feminist movement that writers build up the courage to create strong and successful female sleuths. These independent women, however, only seem to be successful in terms of their career, which seems to overshadow their personal relationships. Indeed, both in real life and in fiction, female detectives or police officers tend to be unmarried, either single, widowed or a spinster (see Kungl 51).

The introduction of female investigators marks a groundbreaking point in the history of detective fiction as it not only explores women's roles and images in society, but it questions the professional authority of both the writers and their fictional female protagonists (see Kungl 18). The emergence of female detectives is also crucial in terms of new detecting techniques. Women detective fiction writers alter the mostly male dominated formula of the genre by bringing to it their own experiences as women as well as their own understanding of their culture (see Kungl 16). According to Kungl, female sleuths "[...] were able to turn their specialized 'female' spheres of knowledge into tools which would help them in a male profession. In addition to the stereotypical 'male' traits of logic and analysis needed to solve crime, female detectives added tools that were specifically associated with women's sphere" (56). Thus, female investigators expand investigating methods by adding intuition as well as their knowledge of domesticity, social situations and human nature. These new techniques soon cease to be associated solely with women and begin to be adapted by a number of male detectives.

In the following sections, various popular and less popular detectives will be examined in relation to their personality, gender as well as relations to other detectives and superiors. This analysis is expected to show whether the detectives from the given novels confirm or negate some of the above mentioned images of the sleuth or whether they represent a totally new image altogether.

## **4.1. The Detectives Under Investigation**

### **4.1.1. Thomas Lynley**

*A Great Deliverance* is the first Inspector Lynley mystery and it is here that the reader is introduced to 'the golden boy' who is a crossover between the subtle and elegant gentleman detective and the charismatic and lustful hardboiled investigator.

Thomas Lynley is indeed a brilliant detective, however, he would not be as brilliant if it weren't for his superiors' rather unconventional choice of pairing him up with Sergeant Barbara Havers. It is in *A Great Deliverance* that their relationship is put to the first and also biggest test. Here, the pair of investigators not only face a rather brutal murder which shakes up a peaceful Yorkshire village, but they also simultaneously have to come to terms with their own past and emotional problems, not to mention the tensions and challenges of their new partnership.

From the very beginning of the novel, the reader is made well aware of Lynley's reputation, both as a Casanova as well as an excelling detective who has never failed to solve a case. It is this reputation combined with his prestigious education, upper class background, exceptional good looks, charming character and above average intelligence that become his trademarks. Lynley's success as a detective is determined by a number of factors. One of these is his strong personality.

Already the first descriptions of Lynley reveal that he is an untypical sight in the police force. Firstly, he is untypical because of this angel-like appearance and strong personal aura which seem to be a magnet for beautiful women. In Havers' first encounter with her new partner, she notices that "[h]is movements were graceful, fluid, like a cat's. He was the handsomest man she had ever seen" (31). Along with his upper class background, Lynley's looks are the reason for Havers' reluctance to work with him, both at the beginning of the case as well as throughout it. For Havers, the problem with her superior's appearance does not lie in the fact that it is extraordinarily attractive, but rather in the fashion in which Lynley decides to make use of it. She recalls the inspector's reputation: "[...] every person in Victoria Street knew that there wasn't a female in CID who was safe near Lynley. He'd slept his way through department and division, leaving a trail of the discarded behind him. He had the reputation of a racehorse put out to stud and, from all the tales told, the endurance as well" (27). This macho-like behavior leads Havers to despise Lynley, especially when she acknowledges the fact that she may have been put on the case due to her unattractiveness, which would help the detective focus on the investigation rather than on the women engaged in it. However, Lynley's strong interest in women proves to be an unavoidable element in his investigations. In *A Great Deliverance*, the inspector gets involved with a number of women, yet instead of seeing them as a distraction to his work, he encourages them to help him in the case. Firstly, there is his great love, Deborah, newlywed wife of his friend Simon Allcourt-St James, both of which happen to spend their honeymoon in

Keldale, the village where the murder takes place. Although at first Deborah's presence distracts Lynley and opens up old wounds, it ultimately helps him as she convinces her husband to help the detective by being his forensic scientist. Secondly, Lady Helen, Lynley's long-term beautiful and elegant mistress may also be seen to be an obstacle in the effectiveness of the inspector's work. She is the one who seeks his attention, affection and care and she is also the one who delays his departure to Scotland Yard on the day of Deborah and Simon's wedding. Although Lady Helen appears to be a very self-confident woman who is able to manipulate Lynley, it is he who takes advantage of the strength of his aura and attraction to use her for his specific purposes.

Such a situation appears when he asks Lady Helen to come to Keldale to spend the night with him or when he instructs her to bring Gillian back to the village when Havers fails to do so. She proves to be not only his lover on-call, but also his emotional anchor whom he can always rely on. Thirdly, Lynley's attractiveness sparks a third love story involving Stepha, the owner of the lodge in Keldale. At first, he is unwilling to accept her sexual invitations only to give in to them later on. Whereas Lynley's earlier love interests are merely the reasons of Havers' hostility towards him, it is his affair with Stepha that nearly puts an end to the detective partnership. During his wild night with Stepha, Lynley shows a total lack of concern and respect for Havers whose room he neighbors. It is in the morning of the next day that Havers stands up to her superior and expresses her disgust with Lynley's behavior and lifestyle. At this point in the novel, the future of the detective duo is threatened. However, here Lynley demonstrates his valuable ability to control his emotions as he does not decide to dismiss Havers from the case, but rather gives her another chance. Thus, if it weren't for Lynley's self-control and rational thinking, one might argue that his playboy lifestyle is a factor influencing the process of solving a case.

Inspector Lynley is also an untypical police detective due to the reason why he chooses to work with the CID: "[h]e wanted to be useful, to make a contribution. He preferred a career in London to life on the estate" (28). Indeed, Lynley is not a detective who is interested in the financial aspect of the job, nor is he addicted to deciphering the puzzle of mysteries. He treats solving cases as a job rather than a passion, however it is a job in which he can learn a great deal about human psychology and this is something that he enjoys.

Despite Lynley's superiority over Havers (in terms of both rank and class), he never exercises his power over her. On the contrary, he encourages her to express her

own theories and observations about the case. As with all the suspects, Lynley tends to observe Havers in order to gain a better understanding of her character and way of thinking, the goal of this being to establish the best working relationship possible. He also aims to help the sergeant come out of her shell so that she reestablishes her confidence as a woman and detective.

The relationship between Lynley and Havers certainly proves that two heads are better than one. Each of them has different weaknesses and strengths and it is Lynley who attempts to prove to Havers that working on their weaknesses and putting their knowledge and talent together will make them an invincible team. He tells Havers, "I've always found it extremely helpful to talk a case over with someone" (153).

The detectives often exchange theories about certain aspects of the crime and by doing so look at it from a number of different perspectives. Both Lynley and Havers are very observant, yet while the inspector is an expert in observing human behavior (gestures, facial expressions, pace and tone of voice, body movements, etc.), Havers is more efficient in observing details in crime scenes. She manages to prove Lynley wrong about his theory that the crime scene might have been arranged and she also succeeds in finding clues in the Teys' house leading to the main suspect's sister (Gillian), a task which Lynley himself cannot fulfill. The detective pair also complements themselves as far as personal courage is concerned. While Havers has a tendency to have emotional breakdowns (e.g. when she is assigned to work with Lynley, when she sees the shrine built for Tessa Teys, before going to the mental asylum, after Lynley's passionate night with Stepha, after hearing Gillian and Roberta's confessions), Lynley may be characterized by his personal courage and strength. Although he is disgusted and angered by the truth behind the mystery of the murder of Willian Teys, he still manages to keep his emotions under control.

Apart from the indispensable help of Sergeant Havers, without whom he would most likely not be able to solve the case, Lynley also requires the help of professionals such as Superintendent Nies, with whom Lynley used to work and with whom he now has an antagonistic relationship as well as St James, the forensic scientist and Deborah's husband. As Nies' hatred for Lynley drives him to avoid giving him the forensic analysis of the dog along with the rest of the evidence, the detective has to turn to a trusted expert for help: "He needed St James: the mechanical precision of his highly trained mind, the quick, clean certainty of his finely wrought skill. He needed a laboratory where tests could be made and a forensic expert he could trust who would



make them” (181-182). In both cases, the men have good reasons not to cooperate with Lynley. Nevertheless, while it is Nies’ duty to hand over the evidence to the investigator, St James willingly agrees to help the detective with a forensic analysis of the murdered dog out of his love for Deborah.

#### 4.1.2. Barbara Havers

Sergeant Barbara Havers is portrayed as “[...] a decidedly unattractive woman [...]” (25) who is “[...] stubby, sturdy, and entirely unapproachable [...]” (25). At the beginning of the novel, it is her unfeminine appearance rather than her quite impressive abilities as a detective, which the reader becomes aware of later on in the story, that take center stage. She is also presented negatively by chief superintendent Sir David Hillier, who is also Havers’ superior. When discussing who to pair up with Lynley, Hillier argues that Havers is “[...] incapable of getting along with a single DI for her entire tenure in CID” (24) and that “[...] *no* job got done with Havers on it” (24). Havers’ unfavorable reputation is also intensified by the fact that she is a woman. In a very brief fragment concerning the meeting between Havers and St James, the reader gets insight into gender aspects in the British police force:

Barbara liked Simon Allcourt-St James, had liked him from the first time she had met him ten years ago when she was a nervous twenty-year-old probationary police constable all too aware of being a woman in a closely guarded man’s world where women police were still called Wopsies after a few drinks [...]. To them, any woman who aspired to CID was a bona-fide freak and made to feel that way. (28-29)

Apart from the discriminating attitude towards female investigators, Havers’ self-confidence is weakened yet again when she is degraded in rank to a plain police officer. Therefore, it is reasonable to assume that Havers’ frustrations stemming from her oppressed position as a woman in the male dominated Criminal Investigation Department as well as her rather rough and unfriendly appearance may contribute to her lack of efficiency as a detective. It is only when she is put on the Keldale case with Lynley that she overcomes her complexes and problems and proves herself to be a talented investigator with great potential.

As already mentioned, Havers' difficult personality becomes a major factor which negatively affects the investigations to which she is assigned. She fails to cooperate with other male sleuths in the past and when informed about her new superior, she views him only through the lens of his playboy reputation and is certain he will treat her as an obedient inferior who is not allowed to speak their mind. This, however, does not prove to be the case. At all stages of the investigation, Lynley consults Havers and is interested to hear her opinions. Yet, even though Havers is given this freedom, she still feels oppressed by Lynley. In one of the first inspections of the Teys' house, Havers' discomfort caused by seeing Tessa Teys' shrine and linking it to her brother Tony's fuels her anger at Lynley's unnecessary inspection of one of the beds. She screams out: " 'There's nothing wrong!' she exploded. 'I just don't want to have to follow you around like a spaniel. I don't know what you expect of me. I feel like an idiot. I've a *brain*, goddammit! Give me something to do!'" (114). Havers often exposes her unjustified low self-esteem during her emotional breakdowns. When she is allocated to work with Lynley she breaks into tears and calls herself a "stupid, ugly cow" (25) whilst when she investigates the crime scene she perplexes Lynley with her strange behavior and outbursts. Instead of taking on the approach of a professional detective, she allows her fears and frustrations to get the better of her: "[s]he looked about furiously, her lips quivering in disgust. Well, who bloody well cared? After all, it was a preordained failure. Had she really expected this to be a success?" (114). In *A Great Deliverance*, Havers certainly proves that she is an intelligent woman whose deduction and observation skills are equal or even better than those of a male detective's. However, it is only thanks to Lynley, who allows these skills to unearth, that Havers metamorphoses into a successful investigator. Unlike other members of Scotland Yard, he dismisses the idea that Havers' bizarre behavior is caused by "angry virginity" (118). He uses his knowledge of human psychology to find the key to Havers' problematic personality.

Thus, it may be concluded that Havers' personality and gender issues do not allow her to be an efficient detective on her own. Although she treats her job very seriously (she doesn't drink on the job as Lynley and other detectives do), she essentially lacks the vital ability to evoke trust in and get through to the witnesses or suspects she interviews. This is especially visible in the scene where Father Hart analyzes the detectives and concludes that Barbara is an unsuitable person for him to share valuable information with: "[...] she seemed so entirely unpleasant with her tiny,

shifting eyes and her grim little mouth. She would never do. Not what he needed. Not what Roberta needed” (39). Another example of Havers’ lack of ability to approach people surfaces when she is instructed to find Gillian in London. After hearing all the stories about Gillian’s delinquency, the female sleuth decides to take on a tough approach. This, however, has a counter effect and leads to Gillian’s act of self-mutilation.

As she is not fit to work alone, Sergeant Havers is in need of a companion who does not only have to have an equally strong personality, but must also be equally sharp-witted and additionally possess skills which she herself lacks. Lynley, although at first seems to be the shocking contrast of Havers, proves he is indeed the ideal candidate. As the narrator observes,

Webberly regarded them both thoughtfully. He wondered, not for the first time, if this partnership of two such antipodal personalities had even the ghost of a chance for success. Havers was like a hedgehog, curling herself into a protective ball of thistle at the least provocation. Yet underneath that prickly exterior of hers was a fine, probing mind. What was left to question was whether Thomas Lynley was the right combination of patience and congeniality to encourage that mind to overcome the wrangling of the termagant personality that had made it impossible for Havers to work in successful partnership with anyone else. (46)

#### **4.1.3. Temperance Brennan**

Temperance Brennan is the protagonist of most of Kathy Reichs’ detective novels and although her official profession is that of a forensic anthropologist, she may be considered a modern version of the ‘scientific detective’ whose tradition goes back to the Victorian era. She represents “[...] a new breed of detective where the solution of the crime is arrived at in the pathology lab or on the computer screen rather than in the grounds of the manor house or when all the suspects are gathered together in the library. The autopsy and the secrets of the body now take centre stage in most modern crime novels” (Davies 13). Moreover, in 2011 she is featured among the *Guardian*’s top ten female detectives next to such iconic figures as Miss Marple or Jane Tennison (see McCabe n.pag.)

It is important to underscore, however, that forensic technology on its own is not enough to successfully solve a mystery. In *Grave Secrets*, the reader is presented with

a whole team of forensic experts, some of whom are assigned to identify the remains of the ‘desaparecidos’ (the disappeared), victims of a Guatemalan civil war, and others who work on the identification and analysis of the bodies of victims killed in other, more recent crimes. Similarly to Brennan, these scientists seek to uncover the truth, however they do not feel the need to go a step further, as Brennan does, and investigate who is responsible for the deaths of the people whose bodies they examine and consequently bring the perpetrators to justice. Brennan may, therefore, be labeled not only a forensic anthropologist, but also a forensic detective. Both professions require a specific set of character traits.

When introducing the nature of her profession, Brennan states “I am used to the aftermath of death. I am familiar with the smell of it, the sight of it, the idea of it. I have learned to steel myself emotionally in order to practice my profession” (3). Despite this bold statement grounded in Brennan’s thorough experience and expertise, she often fails to emotionally detach herself from the gruesome nature of her work. When analyzing a body, she does not simply see its bones, Brennan visually reconstructs the past and brings the people whose bodies she examines back to life in her imagination. She empathizes with them and their families and feels the pain and anger that they must have experienced. These visions often lead to sleepless nights, nightmares or physical activity (such as long walks) aimed at venting her disgust and anger. She often reflects on the evil of murderers (regardless if they are killers of baby kittens or people) and arguably it is this fury that drives her to solve a case and allow the victims to truly rest in peace. Thus, the detective’s motto may be considered to be “[c]hannel your outrage to uncover evidence” (11).

Brennan’s strong personal involvement in her work may not, however, be regarded as a factor which influences the process of the investigation in any way. Even when drugged and later put into a morgue cooler, she still manages to overcome the odor of rotting flesh and the fearful realization that the body bag next to her is occupied by a suspect in the case. Furthermore, she finds the strength to escape the cooler and face the mastermind of an immoral project involving experiments with stem cells taken from dead bodies. It is during this conversation that Brennan exposes her knowledge and deductions concerning Dr. Hector Lucas’ crimes which leads him to admit that Brennan is “skilled and resourceful” (353) and to realize that suicide is the only ‘honorable’ way out of his situation.

Interestingly, it is easier for Brennan to emotionally detach herself from her own family and romantic life than from her work. She seems to be reminded of her daughter, Katy, or lover, Lieutenant detective Andrew Ryan, only in times of solitude. The anthropologist accepts the dangers of the investigation without considering the possibility that she might never see her loved ones again. She does not fear for Katy as she is a university student who can take care of herself and expresses equally little concern for Ryan, who fails to define the state of their relationship. Moreover, she pushes femininity to the side, for example by often avoiding putting on make-up when meeting with detectives Galiano and Ryan, even though she frequently underlines she is physically attracted to both of them. This confirms that indeed work takes priority over her personal life. As a fearless and independent woman with almost no attachments, she is equally suitable to survive the hardships of being a detective as her male associates.

Although Brennan possesses great knowledge of forensics and is truly an expert in her field (this is underscored by her international reputation), the complexity and number of the Guatemalan cases require the help of a rather large team of forensic experts and detectives. Brennan's firmness, rationality and straight-forwardness make her a good partner to work with. In *Grave Secrets*, she is invited to assist local Detective Sergeant Bartolomé Galiano in the investigation concerning the disappearance of four privileged young women. Apart from stating that Brennan's expertise and training are incomparable to that of any other inland forensic anthropologist, detective Galiano claims she has "[...] a reputation for finding the truth [...]" (33) and it is for this reason that she is put on the case. At first, Galiano is reluctant to share confidential police information with the scientist, but soon realizes that she is a vital and indispensable asset to the investigation. From this point on, he invites Brennan to share her observations and thoughts with him, declaring that "[n]ormally I like to float my cases in a chat room, get a consensus of who's thinking what" (66). From the very beginning of working on the case, Brennan aims at establishing a friendly relationship of equality with her superior by proposing to be on a first name basis. The duo work well together thanks to similarities in character. Both are able to control their emotions in difficult situations, both are able to make logical conclusions based on evidence, both share a similar sense of humor and finally, both display thorough knowledge of various fields. Unlike detective Ryan, who is rather uninterested in uncovering what lies behind complicated forensic terminology, Galiano challenges himself to comprehend various analyses ranging from photographs of skeletal remains to laboratory results concerning

hair samples. Moreover, he is not disgusted by the repulsiveness of various crime scenes. While his partner detective Hernández prefers observing Brennan at work in the septic tank from a safe distance, Galiano confidently stands by the anthropologist's side and offers her his help. It becomes apparent quite quickly that Brennan is a much better partner for Galiano than his official sidekick Hernández, who displays a totally different set of features than his fellow detective. Moreover, not only does he fail to constructively assist Galiano in the case, but he also vexes the other detectives by his macho humor.

Brennan's trip to Canada with Mrs. Specter marks the point when one more detective is added to the case. As both Brennan and Galiano already know Lieutenant Detective Andrew Ryan (Brennan not only has experience working with him on homicides, but is also involved in a romantic relationship with him while Galiano used to be his school colleague), no time is lost on trust issues and thus the Canadian detective is literally thrown into the investigation. It is difficult to assess, however, whether the three detectives may be considered a team. Although Galiano and Ryan work together on a few occasions during the case, it is with Brennan that they achieve the best understanding. This lack of co-operation between the men may be attributed to a subconscious form of romantic rivalry. Nevertheless, their common interest in Brennan does not impede the process of solving the crime.

The partnership between Brennan and Ryan may be characterized to be as dynamic as the one with Galiano. Similarly to the Guatemalan detective, Ryan also possesses a sarcastic sense of humor, quick mind and courage. In addition, Brennan highlights his unique ability to listen: "Andrew Ryan is one of those rare men able to make you feel, rightly or wrongly, that yours are the only thoughts in the galaxy that interest him. It is the most appealing trait a man can have" (209). Despite the fact that he holds the highest rank in the detective trio, he yields to Brennan's suggestions and orders, thus admitting her superiority over him. He openly verifies the rumors concerning Brennan being "[...] the brains of the operation" (270).

As an official forensic anthropologist and unofficial forensic detective, Brennan has the best of both worlds. She has easy access to the best pathologists or specialists in hair and fiber analysis and it is thanks to these connections that she is able to receive laboratory results in merely a few days whereas normal policemen would have to wait a few weeks. Thus, her position as an insider in the field may be seen to advance the investigation. Detectives Galiano and Andrew also automatically accept Brennan as

a forensic detective and as a result share valuable police knowledge with her. These dual positions give Brennan the unique privilege of having two different sources of information which in turn provide her with a better understanding of the crimes she inspects.

While the help of medical experts such as LaManche, Minos or Ferreira as well as detectives Galiano and Ryan affects the pace and quality of the investigation in a positive way, there exist certain aspects, mainly related to the particularities of the Guatemalan justice system, which retard or even obstruct solving the Guatemalan mysteries. These will be discussed in the chapter concerning the importance of space.

#### **4.1.4. Inspector Morse**

With a swift mind, passion for solving logical puzzles, a moderate inability to form long-term bonds as well as an apparent set of weaknesses, Chief Inspector Morse undoubtedly fits the profile of the stereotypical detective. He is a middle-aged bachelor police sleuth based in Oxford who has the reputation of “[a] man with a mind that might have left even the mythical Mycroft just floundering a fraction” (455). He is most probably the only member of the police force to drive a flashy red jaguar and most definitely not the only one to indulge in large amounts of alcohol on the job.

In *The Jewel That Was Ours*, Morse’s superiors, Chief Superintendent Strange and Superintendent Bell, assign him to work on a case that they quickly conclude “[...] doesn’t sound particularly like Morse’s cup of tea [...]” (345). To soften the blow, they pair him up with his Sergeant Lewis claiming that “[h]e’s usually happier if Lewis is with him [...]” (346). Indeed, already after a few hours into the investigation, Morse reveals his lack of interest in the case. The theft of a unique and expensive jewel and the natural, yet sudden death of its owner do not seem to stimulate the detective’s brain. The only crime that seems to challenge his intellect is murder and thus Morse asks Max, the police force’s pathologist, to confirm Dr Swain’s verdict concerning the cause of the victim’s death, secretly hoping that it could be linked to murder. Already before Max’s verification of Dr Swain’s statement, Morse slides into a phase of disinterest and lack of motivation from which he finds escape in excessive alcohol consumption. He seems to be a failure in almost all fields. He does not express the need to examine all the rooms

in the hotel and when interrogating suspects, he allows them to leave the interview without answering his questions. In addition, his frustration with the case leads him to be unpleasant and sarcastic, even to his sidekick Lewis, whose diligence is far greater than that of Morse, as the following words confirm: “He’d already put in three hours’ work, trying to sort out and collate various statements, and he was in no mood to appreciate the sarcasm of a man who had seemingly lost most of the little enthusiasm he’s started with” (389). Thus, the beginning of the novel suggests that Morse is an unexceptional man who lacks the brilliance of a proper detective. It is only with the emergence of the second death, and first murder, that the Inspector displays his strong personality and extraordinary mind.

The information concerning the murder of Dr Theodore Kemp automatically creates a spark in the detective’s eye indicating that the game between him and the murderer is on. In this game, Morse is a serious player who, although entering a few blind alleys, is always determined to trace his line of thought to the point where a mistake is made. From that point, he analyzes the missing links and consequently develops a new hypothesis. Unlike in the cases of Dupin or Holmes, Morse is not portrayed as an unerring ‘thinking machine’. In fact, there are numerous references in the novel in which the brilliance and efficiency of the detective is undermined. As the narrator comments, “[b]ut even Morse – especially Morse! – was sometimes wholly wrong” (404). Then, when discussing the manner of Kemp’s death with Max, Morse presents a theory which is discarded by the pathologist:

“ ‘Less likely, I’d say.’

‘But you’re sometimes wrong.’

‘Not so often as you, Morse.’ ” (422)

Lewis is yet another person who is aware of his superior’s tendency to err. As he observes, “[i]t was almost invariably the same: half-way through any case Morse would be off on some improbable and complicated line of thought which would be just as readily abandoned as soon as a few more facts emerged” (446). Indeed, this proves to be true in the case of Kemp’s murder. Morse realizes that one of the most crucial happenings in the crime is Kemp’s telephone call; however, he develops incorrect theories about both the location from which the call is made as well as its purpose. It is only thanks to the seemingly insignificant comments of his sidekick that Morse’s deductions fall into place putting him on the right track again.



In his investigations, Morse practices a set of proven detecting strategies. Intriguingly, one of these techniques involves drinking large quantities of alcohol. Although on a surface level it may appear that Morse's addiction negatively influences him and, as a consequence, the process of investigation, the detective claims that it actually helps him: "[h]e had always claimed that when he had to think he had to drink – a dictum indulgently interpreted by his colleagues as an excellent excuse for the disproportionate amount of time the chief inspector seemed to spend at various bars" (368). Morse compares the necessity of a 'drinking break' to the need of stopping to think about a tricky crossword when he gets stuck. He explains that in order to get a fresh, new perspective, it is absolutely necessary to first stop thinking in the old pattern, then distract oneself by talking about something completely irrelevant, and finally returning to the case (or crossword) with a new outlook. Essentially, it is thanks to his 'drinking break', in which Lewis discusses his plans of redecorating his house, that Morse suddenly realizes the importance of a certain clue. As it later turns out, the clue leads the inspector to yet another incorrect theory. It may therefore be assumed that whereas Morse's alcohol consumption does not impede this particular case, it does not really advance it either.

An indispensable asset in the case which greatly contributes to Morse's success is the figure of his sidekick, Lewis. Although the inspector usually works alone, in *The Jewel That Was Ours* he is accompanied by Lewis, with whom he has previously worked. It is through the prism of their relationship that Morse's character is exposed. Although Lewis describes his superior as a "curmudgeonly" (346) and "[...] strange, often unsympathetic, superficially quite humourless man" (403), he actually really enjoys working with him. This is highlighted by the fact that when working on a case with Morse, Lewis' wife sees contentment in her husband's eyes, which in turn fuels her own happiness. As with Lynley and Havers, the relationship between this detective duo is also based on similar interests as well as complementing each other. When Morse is challenged to a proper murder mystery, the narrator comments Lewis' involvement in the case in the following words:

Lewis felt strangely content. He was never happier than when watching Morse come face to face with a mystery: it was like watching his chief tackle some fiendishly devised crossword (as Lewis had often done), with the virgin grid on the table in front of him, almost immediately coming up with some sort of answer to the majority of the clues – and then with Lewis himself, albeit only occasionally, supplying one blindly obvious answer to the easiest clue in the puzzle, and the only one that Morse had failed to fathom" (411-412)

In *The Jewel That Was Ours*, Lewis provides Morse with a seemingly obvious clue on a number of occasions. First, it is the curtains, an unfortunate red-herring, but then he mentions a few names featured in an article in the *Oxford Times*, a clue which not only contributes to the development of a new hypothesis, but also correctly leads Morse to the murderer of Dr Kemp.

Another feature of the complementary relationship lies in the distribution of work. Whereas Morse takes the rather active role of interviewing the suspects and later explaining to them how he solved the mystery, Lewis is expected to do all the necessary paper work. Morse's scarce contact with the bureaucratic side of working for the police makes him, as Lewis observes, "[...] quite a slow reader" (445). This gives the sergeant a temporary feeling of power over Morse: "[i]t was like finding a Senior Wrangler from Cambridge unable to add seventy-seven and seventeen together without demanding pencil and paper" (445).

The bond between Morse and Lewis is also strengthened thanks to their common passion for and understanding of crosswords and literature. Just as every chapter is begun by a different quote, during the investigation the detectives also throw in a citation or two which reflect the situation or phase they momentarily find themselves in. Their fascination with puzzles also contributes to the fact that they better understand each other's way of thinking. Thus, many analogies of solving crosswords are used to explain errors in Morse's patterns of logical thinking. The best example of this is when Morse confidently arrests Downes, who turns out to be completely innocent. Yet, instead of feeling embarrassed, he is even more determined to find the "one single interlocking letter" (494), which would allow him to solve the mystery.

In the last phases of the investigation Morse engages the entire police force to make vital phone calls, photocopy material and gather the last bits of evidence. It is thanks to their determination and help that Morse is able to formally tie up all the loose ends of the case. Nevertheless, the narrator highlights that the inspector: "[...] had not returned any fulsome gratitude to his staff for all the work they had put in during the day; but he always found it difficult to express his feelings" (497). Whereas Morse acknowledges his colleagues' involvement and contribution in the investigation, he accredits solving the case to himself: "And he'd solved it all himself. He'd needed help – yes! Help in crossing 't's and barring the '7's and dotting the 'j's. Of course he had. Yet it had been his own vision, his own analysis, his own solution" (497-498).

Interestingly, Morse's superiors do not express their fascination or gratitude for solving the case and putting a total of three criminals to justice. They simply consider Morse's success as a duty that is to be fulfilled.

#### 4.1.5. Oskar Rheinhardt

The image of detective inspector Oskar Rheinhardt that appears in Frank Tallis' *Vienna Blood* is that of a man who respects traditional Austrian values such as comfort, obedience towards rules, family and the tradition of frequenting coffee-houses. In addition, he displays a passion for and an excellent understanding of classical music, which is expressed not only by often attending various concerts, but also by organizing musical sessions with his psychoanalyst friend, Maxim Liebermann. In a way, Rheinhardt represents the typical Austrian who enjoys the coziness of Viennese culture. However, it is crucial to mention that here it is not the inspector's personality that is the subject of focus, but rather his sleuthing methods.

The detecting techniques Rheinhardt uses throughout the investigation reflect the character, state and fossilized mentality of the police force of early twentieth century Vienna. Although Rheinhardt is an intelligent and diligent detective who is open to new perspectives of viewing a crime, he is practically unable to exercise any investigating methods which are unfamiliar to the security office. As Rheinhardt's superior, commissioner Brügel points out, "[r]emember Rheinhardt, [...] there is no substitute for good, solid police work. Look for clues. Interview suspects. And never neglect your paperwork" (77). Indeed, writing reports of each stage of the investigation not only occupies most of the detective's time, but it is a tool through which Brügel exercises power and superiority over his inferior. It seems that for both Rheinhardt and his superior producing a final report often becomes more important than solving the case itself. This is especially visible when the inspector gets hold of Lieutenant Hefner's suicide note. Instead of looking into the context of the soldier's last moments, Rheinhardt is quick to make hasty conclusions, which are based more on his speculations than actual evidence. The perspective of finally having the case solved and the report written motivates the sleuth to make Hefner fit the murderer's profile and to allow his words to serve as a confession. However, Rheinhardt's enthusiasm is almost

immediately dispersed by Liebermann, who automatically comprehends the underlying meaning of the message and, to the detective's great disappointment, explains Hefner's ambiguous allusions claiming that they are connected to dueling and not murder.

Moreover, one may argue that the bureaucracy of the police leaves little room for imagination and new detecting methods. When Liebermann explains his deductions and suspicions based on his psychoanalytical interpretations about the identity of the murderer to Rheinhardt, who is obligated to write everything in a report, the detective is less interested in reforming the police force by presenting psychoanalysis as a new way of investigating crimes and instead decides to stick to his old routines and phrases. He claims, "[t]he commissioner should have no trouble accepting that as an explanation. I am afraid, however, that I must dispense with your clever psychological deductions concerning Olbricht's art – and with all that phallic business, of course. You will understand, I hope, that when dealing with a man like Brügel *pragmatism* is the watchword" (413). This is not to say that Rheinhardt does not appreciate the doctor's contributions or methods. In fact, when interrogating one of the suspects, he tries his hand at psychoanalysis, but soon retreats to his own methods:

Rheinhardt had been ready to observe some small sign: a flinch, a blink, a pause – restless, fidgeting fingers. The kind of sign that his friend, young Doctor Liebermann, was in the habit of identifying as significant. But there was nothing unusual about Olbricht apart from his amphibian-like features. Reverting to more traditional methods of investigation, with which he felt more comfortable, Rheinhardt patted his coat pocket and withdrew a small notebook and a stub of pencil. (304).

The notebook and pencil may come to symbolize the simplicity and conservativeness of the police department. Both Rheinhardt and his assistant Hausmann are loyal to their notepads; they are items without which the detectives do not leave their office.

The brutal slaying of an anaconda at the Tiergarten as well as the serial murders that follow it reveal that the traditional techniques of the police are rather limited and easy to defy. The killer knows that the police pays particular attention to footprints and therefore erases them before he escapes. Although Rheinhardt is quite a good detective, he still epitomizes the mentality of a typical policeman. Thereby, he does not pose a threat to the serial killer, whose crooked mind operates on a different level than Rheinhardt's. The murderer may only find a suitable opponent in someone who also

possesses out-of-the-box thinking, which would permit cracking his mysterious and seemingly incomprehensible code. This person proves to be Liebermann.

Unlike the psychoanalyst, Rheinhardt is not involved in the game of cat-and mouse as he hardly ever chases the villain mentally or physically. This does not signify, however, that the detective makes no contributions to the investigation. Apart from acts of exchanging theories with Liebermann, in which he demonstrates his ability of logical thinking, one of Rheinhardt's biggest assets lies in the fact that he is very well equipped. As a member of the police force, he has exclusive access to various gadgets, including an American flashlight, an item that is very difficult to obtain at the time. This simple device enables Rheinhardt and Liebermann to first investigate the murderer's house and then chase him in the darkness of the sewers. During the examination of the house, Liebermann marvels at how well his friend is prepared. As Rheinhardt explains, "[i]n addition to my revolver and skeleton keys, I have a notebook, a pencil, a penknife, another smaller pair of pliers, tweezers, a magnifying glass, handcuffs, and some gusseted envelopes. One must always be prepared, Max." (393). Rheinhardt's kit certainly proves to be useful on a number of occasions. He uses the skeleton keys to open the door of the murderer's house, his pliers help him to take up the boards of the wooden floor, while the penknife serves to lift up a plank. Thanks to his equipment, the detective is able to uncover one of the most important clues in the mystery, namely a cello case hidden underneath the floor of the apartment.

Already from the beginning of the novel, it becomes clear that the detective is in need of assistance. Rheinhardt's first aid is his sidekick, Haussmann. Despite the young assistant's potential, his position in the police hierarchy dooms him to carry out all the dirty work, which includes such activities as doing paperwork, spying on suspects, questioning them or doing research in the library. These monotonous and rather uncreative tasks certainly hinder the opportunity to prove his intelligence or skill. Haussmann's mental passivity may thus be understood to function as a contrast to the intelligence and deducting abilities of his superior. Nevertheless, the young detective proves that apart from following orders, he is able to make his own assumptions. Such is the case when Haussmann realizes the importance of the name of the street where the Eddic Literary Association meets and reports his findings to Rheinhardt, who is impressed with his assistant's sleuthing. Haussmann is also the one to recognize the need of consulting doctor Liebermann, an idea which Rheinhardt does not propose himself, yet one that he immediately agrees upon. However, apart from a few situations

in which Rheinhardt shows his appreciation and respect for his inferior, on the whole, he does not treat him as an equal. When, on one occasion, the inspector apologizes for his sudden departure, Haussmann seems to be perplexed and unsure of how to respond. According to Haussmann, “[...] inspectors at the security office were not renowned for treating their assistants with anything more than the minimum amount of respect” (171).

Rheinhardt’s relationship with Liebermann, on the other hand, is based on entirely different principles. The two men are not only good friends who share a great interest in music, coffee, cakes and criminal investigations, but they may also be considered to be a proven and experienced detective team. Nevertheless, also this relationship lacks total equality. Undoubtedly, Rheinhardt enjoys exchanging hypotheses with the doctor and he even feels emptiness when he is not able to do so. However, he often finds it difficult to keep up with the swiftness of Liebermann’s mind and the inexhaustibility of his creativity. The psychoanalyst’s sudden sparks of comprehension mystify and at the same time annoy the inspector. They are also the force that pushes the investigation further. Although Rheinhardt openly admits that he “[...] may not possess the most incisive mind [...]” (461), he considers himself to be bright enough to understand Liebermann’s way of thinking. Therefore, when Liebermann sets off to hunt the murderer on his own and prevent new killings, Rheinhardt feels somewhat offended that he is left out of the game.

The investigation is also advanced by the help of other medical experts, namely forensic analyst, Miss Lydgate, and pathologist, Professor Mathias. Their role in the investigation will be discussed in the chapter concerning the importance of forensic science.

#### **4.1.6. Dr Maxim Liebermann**

Without a doubt, Dr Maxim Liebermann may be deemed the figure who not only helps detective Rheinhardt with the investigation of the serial killings, but he is, in fact, the one who almost single-handedly solves the case.

Liebermann, similarly to Temperance Brennan from *Grave Secrets*, proves that being a professional doctor does not rule out being an amateur detective. In fact, one may argue that not being an official member of the police actually gives the doctor the freedom to practice his own methods whereas not having to do paperwork impedes

draining his creativity. The first display of Liebermann's impressive psychoanalytical skills takes place during a musical session with Rheinhardt, after which the detective plans to ask the doctor to assist him in the investigation. By analyzing the inspector's voice, tone, choice of song and emotions, he is able to deduct that Rheinhardt wishes to engage him in an investigation. He then interprets the lyrics of the chosen song and makes accurate conclusions concerning not only the nature of the murders and the victims, but also the location where they occur.

Liebermann's excellent understanding of human psychology as well as his thorough medical knowledge help him on a number of occasions. Firstly, he is able to analyze suspects' appearances based on various medical theories. When Rheinhardt and Liebermann interview Herr Krull, the doctor instantly observes that "[a] criminologist sympathetic to Galton and Lombroso's ideas would immediately identify Krull as a murderer" (99). Indeed, Krull not only has the look of a murderer and the motive to commit the crimes, but his wardrobe also hides blood-stained clothes. Whilst this suffices for Rheinhardt to make an arrest and close the case, Liebermann argues that "[i]t's too obvious. Krull is the...*ideal* suspect: a perfect example of Lombroso's *L'uomo delinquente*, whose personal history and psychological conflicts seamlessly correspond with the crime" (109). Liebermann's assumptions prove to be correct as soon as an analysis of the blood found on Krull's clothes reveals that it belongs to an animal, a discovery which ultimately takes the disturbing man off the list of suspects in the case. According to the psychoanalyst, suspects' unconscious gestures and facial expressions provide vital information about the hidden truths of their psyche. Thus, when Liebermann questions Aschenbrandt, a musician, he is almost certain that he is not the culprit. Rheinhardt, on the other hand, does not seem to analyze the psychology of his interviewees. As in the case of Lieutenant Hefner, the inspector concentrates on superficial facts and forces them to fit into his theory. Yet again, Liebermann proves that even though the evidence seems plausible, Hefner is unlikely to be the guilty party. He supports his statement by claiming that "[t]here is a professor in Berlin who has described a certain pathological 'type', characterised by blunting of the emotions, self-obsession, and lack of conscience. He attributes this syndrome to a disease process affecting the frontal lobes of the brain" (354). When chasing the murderer in the obscure Viennese sewers, Liebermann's knowledge of neurophysiology leads him to make quick conclusions concerning the direction in which the villain may have gone. However, the scene in which the doctor's psychoanalytical abilities are put to the

biggest test is when he literally comes face to face with the serial killer. By observing Olbricht's physiognomy, he is able to identify that the murderer suffers from congenital syphilis and must thus have been born of a prostitute. Although Liebermann knows that he is physically incapable of winning the duel with the murderer, he decides to use psychoanalysis as his weapon. He therefore turns the tables by stepping into the role of a doctor and positioning Olbricht as his patient. Liebermann's diagnosis of Olbricht's problems terrifies and distracts the killer, not to mention that it stalls for time for the rescue party to break down the door.

At this point it is important to mention that it is not only knowledge and intellect that account for Liebermann's success. Events such as breaking off his wedding engagement with Clara, pursuing the criminal in the disgusting sewers, taking part in a mysterious Masonic ritual or dueling a psychopathic serial killer clearly demonstrate that Liebermann is a courageous person who struggles to overcome his fears and face various challenges. Moreover, as the inspector observes, the psychoanalyst is "[...] full of ideas and interpretations [...]" (187). After all, it is Liebermann who realizes that Mozart's *The Magic Flute* dictates the method of murder and choice of victims. The doctor's unconventional thinking, which leads him to assume that the basics of psychoanalysis can be applied to art impresses not only Rheinhardt, but also even Freud himself. It is this discovery that ultimately allows the amateur detective to identify the murderer. Thus, in contrast to Rheinhardt, Liebermann's personality may be seen to influence the investigation.

A vital aspect that undoubtedly has an impact on the case is connected to Liebermann's everyday work. First of all, his position as a psychoanalyst gives him the opportunity to consult experts in the field. His consultations with Freud appear to be extraordinarily beneficial. The father of psychoanalysis stimulates the young doctor's brain with discussions about dreams, mysterious symbols and art interpretations. Moreover, Liebermann's sessions with his patient, Herr Bieber, help him view the investigation from a different perspective. After discovering the meaning of Bieber's dreams including aggressive wolves, he risks voicing his assumption that Olbricht suffers from the same nightmares. Bieber's mention of a strange-looking cellist who refuses to play when offered a great sum also brings Liebermann closer to finding the criminal. However, preventing yet another of Olbricht's crimes would not be possible if it weren't for Liebermann's friend Kanner, who also happens to be a Freemason. It is



thanks to him that Liebermann is allowed to attend a very important Masonic event where he spots, battles and finally apprehends the criminal.

However successful and ingenious Liebermann may be, he is not really a good partner. Rheinhardt often accuses his friend of having irritating mannerisms, behaving in an enigmatic way as well as exhibiting a “[...] predilection for evasive answers and [...] often quite taxing insistence on dramatic subterfuge [...]” (461). The relationship between the friends may be characterized by constant subconscious competition. When examining Olbricht’s apartment, for example, Rheinhardt sees the opportunity to fight fire with fire and decides to evade informing the doctor of his thoughts and plans. The detective is also cross with his friend for not involving him in the final chase and apprehension of the criminal. Nevertheless, the competitive nature of the relationship is not serious enough to affect the investigation in any way. Although Rheinhardt admits that it is he who should have made most of the deductions as well as the criminal’s arrest, he gives his friend full credit for solving the case. Instead of feeling jealousy, the detective is filled with mixed emotions:

Rheinhardt shook his head and the rings under his eyes seemed deeper, darker and heavier. The simple gesture communicated much: reprimand, disapproval, admiration, and concern. There was something distinctly parental about Rheinhardt’s mien. The sad resignation of father who-motivated by love- must admonish their foolish, headstrong, exuberant sons, and who know, at the very same time, that their words are wasted, having been young once themselves. (471)

Before Liebermann exits Rheinhardt’s office after explaining how he ends up capturing the villain, the detective exclaims: “Oh, and Max. [...] If you ever act on your own like this again, so help me God, I’ll...” (472). However, this sign of fatherly concern is negatively understood by the young doctor as the following words suggest: “Liebermann feigned indignation, and placing the top hat on his head at a decidedly impudent angle, made a swift exit” (472). On the whole, despite certain antagonisms, Rheinhardt and Liebermann do form quite a good detective team, in which each person has the chance to contribute to the investigation in their own way.

#### 4.1.7. Dr John Evelyn Thorndyke

Apart from being a „medico-legal adviser to the “Griffin“ Life Assurance Company” (154), Dr John Evelyn Thorndyke is also an amateur sleuth, who regards solving cases as an entertaining challenge. When Stalker, a fellow lawyer, informs him about the mysterious circumstances of the disappearance of James Lewson, a manager of a local bank, Thorndyke automatically declares his interest in conducting an investigation claiming that he “live[s] by queer cases” (90).

In many ways, Thorndyke may be considered a classic detective. Although he does not indulge in eccentricities as Sherlock Holmes does, similarly to the famous detective, he bases his investigating techniques on thorough medical knowledge as well as inference. In *Mr Pottermack's Oversight*, Thorndyke is additionally presented as an armchair detective as most of the information, clues and evidence are given to him on a silver platter (Stalker relates two stories, which allow the sleuth to develop certain theories about the case, while Harold takes photographs of the victim's footprints). This does not, however, signify that the lawyer eludes particular steps of an investigation and solves the case without visiting the crime scene or examining the body. In fact, the detective does go through all steps of the investigation process, yet due to the fact that both the space and the number of suspects are limited, particular stages of solving the case are shortened or executed in a rather unusual manner.

Dr Thorndyke's success as a detective is influenced by a number of factors. Firstly, one may argue that his lack of formal ties with the police raises his credibility and it is for this reason that Mr Pottermack converses with Thorndyke with more calmness and ease than he would with a policeman. Even when he notices that Thorndyke is particularly interested in the murder case, he convinces himself that “[...] this fellow was only a lawyer, and that lawyers know nothing about bodies. Now, if he had been a doctor it might have been a different matter” (266). As an amateur detective not associated with the police, Thorndyke is free from tedious paperwork, not to mention the often unpleasant relations with superiors to whom he has to report his progress. Moreover, it is important to underline that not being a police detective does not affect his access to confidential information. He receives most of the information about the disappearance, including the series of photographs of the footprints, from his colleague, whereas the coroner responsible for the inquiry concerning the alleged body

of Mr Lewson automatically grants him permission to inspect the corpse. The most important privilege concerns the freedom whether to bring the criminal to justice or not. In *Mr Pottermack's Oversight*, Thorndyke joins Mr Pottermack for a cup of tea and explains how he comes to solve the mystery of Lewson's murder. However, in the end, when the manner and motive of the murder as well as the murderer's identity are revealed, Thorndyke is aware of the fact that the fate of Pottermack lies in his hands. Instead of reporting the murder to the police or having a say in the inquiry, he not only lets the criminal go, but he also indirectly proposes a course of action to escape identification (i.e. having a birthmark removed from his ear). The detective clarifies his choice in the following words:

[...] lawyers are perhaps slightly inclined to casuistry. And in this case there were certain features that encouraged this casuistical tendency. We must take it, I think, that a man who suffers a wrong for which the law provides a remedy and in respect of which it offers him protection is morally and legally bound to take the legal remedy and place himself under the protection of the law. But if the law offers him no remedy and no protection, he would appear to be entitled to resume the natural right to protect himself as best he can. (318)

Thorndyke feels that while putting Mr Pottermack to justice is not his duty, the identification of the body dressed in Lewson's clothes is: "[b]ut if he were not James Lewson, then it became his, Thorndyke's, duty as a citizen and a barrister to ascertain who he was and how his body came to be dressed in Lewson's clothes; or, at least, to set going inquiries to that effect" (257). However, dismissing Mr Pottermack is not only a matter of justice or duty. A closer analysis of both Thorndyke and Pottermack's characters reveals that they share many similarities. Both possess precise and scientific minds, both are men of solitude and reason and both are extraordinarily intelligent. As the men recognize traits in each other that they themselves possess and value, mutual respect is automatically established.

Another factor contributing to the successful outcome of the investigation is Thorndyke's personality. The detective is described to present:

[...] a peculiarity which, at first glance, seemed to involve a contradiction. He was an eminently friendly man; courteous, kindly and even genial in his intercourse with his fellow-creatures. Nor was his suave, amicable manner in any way artificial or consciously assumed. To every man his attitude of mind was instinctively friendly, and if he did not suffer fools gladly, he could, on occasion, endure them with almost inexhaustible patience. And yet, with all this pleasant exterior and his really kindly nature, he was at heart a confirmed

solitary. Of all company, his own thoughts were to him the most acceptable. After all, his case was not singular. To every intellectual man, solitude is not only a necessity, it is the condition to which his mental qualities are subject [...]. (105)

It is effectively Thorndyke's friendliness that shifts the atmosphere of an interrogation to one of a casual conversation, in which Pottermack quite openly answers the detective's questions. Furthermore, although the lawyer is said to be a man who only accepts his own thoughts, he does not display any arrogant or cocky behavior. In fact, on numerous occasions, regardless of his certainty concerning a certain topic, he prefers to verify "[...] his rigorously exact mind [...]" (261).

Furthermore, the lawyer's unusual hobby of footprint analysis helps to uncover one of Mr Pottermack's major oversights. By analyzing over two hundred photographs of the victim's footprints as well as a map indicating their location, the detective is able to conclude that a series of footprints are forged and that Lewson must have got murdered in Mr Pottermack's garden. A quick glance of the shoes on the alleged corpse of Lewson reveals a discrepancy in the position of the screws in the heel, a discovery which supports Thorndyke's hypothesis.

Finally, a vital factor which determines Thorndyke's success is the extremely superficial manner of investigation conducted by the police or coroner. Unlike the authorities, who make hasty conclusions based on insubstantial evidence, Thorndyke takes various options into consideration, even those which are highly unlikely (such as purchasing an Egyptian mummy and dressing it in the Lewson's clothes, so that the victim is stated as dead instead of missing). In addition, Thorndyke possesses a much greater knowledge of forensics than the police's pathologist and it is this asset in compliance with many others that allows him to see through the façade that the murderer scrupulously tries to build.

## 4.2. Detecting Techniques in the Investigation

### 4.2.1. Introducing the Crime

Unlike in hardboiled novels, it is not the close relative, witness or friend who comes to the investigator's office to introduce the crime and inquire whether the detective is willing to take the case or not. In *A Great Deliverance*, cases are allocated to detectives by their superiors regardless of their interest or willingness to participate in the investigation. In George's novel, Inspector Lynley and Sergeant Havers are notified about the Keldale murder by other CID officers. They receive a number of police photographs of the crime scene as well as information from the Richmond police, which is the first institution informed about the murder. The complexity of the crime is introduced in further detail when Father Hart visits Scotland Yard. The priest, who also happens to be the one who discovers the body, describes the crime, making Roberta, the main suspect, and William, the victim, seem completely innocent. He presents the scene of the crime in a seemingly objective way, however it is only towards the end of the novel that the detectives discover that Father Hart had not only known the identity of the killer, but also her motive for murdering her father all along. Nevertheless, the priest does not aim to confuse the detectives by giving them false information, he simply consciously withholds it. Undoubtedly, this influences the perception and course of the investigation as Father Hart insists that Roberta would never hurt her beloved dog and thus may be considered innocent. He also portrays William as a devoted Catholic and good father, an image that later turns out to be merely a mask hiding the victim's perversity and evil.

In *Grave Secrets*, as soon as one crime is introduced another one soon surfaces. Unlike Lynley and Havers, who are assigned to the Keldale case, Dr. Temperance Brennan volunteers to inspect the bodies of the 'desaparecidos'. She explains her reason for coming to Guatemala in the following words:

[...] I'd volunteered to come to Guatemala for one month as a temporary consultant to the Fundación de Antropología Forense de Guatemala. The Guatemalan Forensic Anthropology Foundation, FAFG, was working to locate and identify the remains of those who vanished during 1962 to 1996 civil war, one of the bloodiest conflicts in Latin American history. (3)

While during the excavation of the massacre victims in Chupan Ya Brennan acts

solely as a forensic anthropologist, her abilities as a forensic detective are required when Sergeant Detective Bartolomé Galiano asks for her assistance in another case involving a skeleton found in the septic tank of a local hotel which is presumed to be linked to the murders of three young women indicating the work of a possible serial killer.

The National Civil Police (with Galiano and Hernández as their main representatives) take advantage of the world renowned expert's presence in Guatemala and go to great lengths to seek authority to request her help in another set of cases. As in the case of Lynley and Havers, the scene of the crime is introduced to Brennan through a series of photographs. Galiano first hands Brennan an envelope containing five color photographs and later explains the circumstances of discovering the body the day before. Only then does he present his hypotheses concerning the link between the body in the tank with the disappearance of four women. When detective Ryan meets Brennan in Montreal, he is given a detailed and condensed introduction to the case.

The anthropologist summarizes all the most important theories and findings, but avoids mentioning the Specters' name for privacy reasons. Nevertheless, Ryan is quick to deduct who the anonymous 'Quebec family' is, especially after detective Galiano phones him to inquire about any data on the family in question. Thus, one may conclude that the crimes in *Grave Secrets* are always introduced to a new member of the investigation team by a detective who is already involved in the case (Galiano-Brennan, Brennan-Ryan).

The introduction of the crimes in *The Jewel That Was Ours* is far less detailed than in *A Great Deliverance* or *Grave Secrets*. Whereas in the previous two mysteries the time distance between the murder(s) and the investigation ranges from three weeks to ten months, in Dexter's novel the crimes are very recent. This consequently signifies that the information gathered about the incidents is scarce thus disabling the detectives to form any kind of hypothesis before they enter the crime scene.

When Inspector Morse's superiors assign him and Lewis to investigate the case of the missing jewel and the sudden death of its owner, Morse directly goes to the scene of the crime without knowing anything about it. There he meets his sidekick Lewis, who briefly summarizes the events which take place before Morse's arrival. However, it is only in the hotel manager's office that the manager acquaints the detective with the broad outline of the story. Sheila Williams, who is in charge of the tourist group staying at the hotel where the theft and death take place, also informs the detectives about both the tour and the jewel.

The second crime (the murder of Dr Kemp) is introduced to Morse by Lewis, who once again happens to arrive at the crime scene before his superior. This time it is Max, the pathologist, who familiarizes Morse with the whereabouts and position of the body. After a brief glance at the corpse and its surroundings, Morse decides to gather energy and inspiration at the hotel bar before he begins interviewing suspects.

In *Vienna Blood*, as inspector Rheinhardt usually is the first person to arrive at the crime sites, he functions as the person who introduces his assistants, Hausmann and Liebermann, to the crimes. Rheinhardt gathers information either by examining the scene of the crime himself (as is the case with the Spittelberg murders) or by obtaining facts from others (e.g. the zoo director or the pathologist, professor Mathias). When his colleagues join him at the crime scene, he summarizes facts that he has already learned and if they arrive later, he presents them with a series of photographs of the body and its surroundings. The novel also includes two other, rather untypical ways of discovering details about a crime. The first method concerns Liebermann's psychoanalytical interpretation of Rheinhardt's singing, in which the latter subconsciously reveals information about the massacre which the detective earlier inspects. The second way of gathering preliminary information about the murder of a black servant whose body is found in a villa in Wieden is acquired through hypnotizing the traumatized and speechless Professor Hayek, the black man's master. It is thanks to using the so called 'suggestion method' that Liebermann steers Hayek to subconsciously answer his questions.

In *Mr Pottermack's Oversight*, the reader is informed about the crime twice. As the novel is an inverted detective story, the identity of the murderer and the manner of murder are presented at the beginning of the story, thus giving the reader an advantage over the detective, who appears later on in the narrative. Thus, the first account of the murder describes as it is performed and later covered up. The second introduction is given by Stalker, detective Thorndyke's fellow lawyer, who, in turn, gains detailed knowledge of certain aspects of the case through a director of the bank which employs Lewson. When the lawyers finish work, Stalker begins to describe his nephew's invention, a recording camera which marks photographs with a serial number, and presents it as a useful device for investigators such as Thorndyke. He then hands the amateur sleuth a series of photographs of footprints and relates the story of Lewson's mysterious disappearance. As soon as Thorndyke's interest is evoked, Stalker pauses to create suspense and states: "I am quite sorry that we can't afford to call you in to

investigate them [odd features in the case]” (90) and then adds “[...] I musn’t take up your time with irrelevant gossip” (90). These rather manipulative statements only heighten the detective’s interest in the case and achieve the desired effect, which is engaging Thorndyke in an investigation of the disappearance. It becomes clear quite quickly that Stalker does not treat the case as ‘irrelevant gossip’. In fact, he is well prepared and is even in possession of a letter addressed to Lewson. Moreover, the facts that he outlines are not only obtained from a third party, but, as a member of the board of directors, Stalker has the chance to be present when a telegram informing about Lewson’s absence arrives. As Thorndyke’s investigation develops, Stalker decides to come back to the intriguing topic and discloses new information related to the banknotes which Lewson steals before his disappearance. This new development sheds yet a different light on the case and brings the detective nearer to putting the pieces of the puzzle together. Consequently, the reader is not only informed about the mystery twice, but he or she also receives an update of the case containing information which, if it weren’t for Stalker, would be unobtainable to the detective. The news relating to the discovery of a body in a gravel-pit in Borley, on the other hand, is presented to the sleuth by his servant, Polton, who reads an article about the event in the local newspaper. Although here the case is described on paper, it still bears a resemblance to the other instances of introducing the crimes, as it is not Thorndyke himself who finds out about the corpse, yet is, yet again, informed by others about its discovery.

#### **4.2.2. At the Scene of the Crime – the Role of Memory and Observation**

In *A Great Deliverance*, despite the fact that Havers and Lynley do not get the opportunity to investigate the untouched scene of the crime, they manage to reconstruct it thanks to photographs and other pieces of information. Thus, before examining the Teys’ house and barn, Havers proposes a theory concerning the chronology of events leading to William Teys’ decapitation. When Lynley argues that Roberta might have arranged the crime scene, Havers immediately dismisses the hypothesis claiming that there would have been blood on the walls resulting from slinging the body around. Her keen observations turn out to be correct when the detective duo arrives at the crime



scene approximately three weeks later and discover that blood is not present on the walls of the barn. The inspection of the house seems to be more challenging as the detectives must distinguish the normal items from the clues. Thanks to Stepha Odell's information regarding Roberta's passion for reading, the detectives immediately focus on the library where they notice a rather large collection of Brontë novels. It is Havers' recollection of these books and their content that help her locate the whereabouts of Gillian later on in the case. Havers yet again proves her outstanding observation skills when she examines Roberta's room just to realize that the picture of the Teys family is crammed into a photo frame in order to hide one more member of the family. Lynley simultaneously discovers the secret family member when he observes that a person is cut out of each photograph in the family album. Moreover, the investigators discover a mattress filled with rotting food in Roberta's room, a clue which undoubtedly confirms the girl's eating problems. Thus, the first examination of the crime scene leads the detectives to the confirmation of their theories as well as the realization of a new aspect in the case: the existence of Roberta's sister.

In contrast to *A Great Deliverance*, *Grave Secrets* does not feature actual crime scenes, but rather locations of the disposal of the victims' bodies (village well, septic tank, the Kaminaljuyú ruins). An examination of the corpses is therefore complicated for a number of reasons. Firstly, valuable information relating to the surroundings of the victim is unavailable for the detective's analysis. Secondly, transporting the body to a new location signals the corruption of evidence. Thirdly, it is also important to note that there is quite a large time gap between the actual act of murder/disappearance and its investigation, which decreases the amount of evidence and clues. Here, bodies are either partially or totally decomposed and therefore almost all clues have to be gathered from bones. When investigating crime scenes (be it the village well or the septic tank of the hotel), Brennan exhibits her sharp eye and preciseness. After the exposure of the tank, she claims, "I'd spotted an arm bone lodged against the entrance drain on the west side, fabric in the southeast corner, and a blue plastic object and several hand bones embedded in the scum" (45). As fragments of the skeleton are hidden by a thick layer of organic waste, observation or memory do not play a significant role in inspecting the place of the body's disposal. Interestingly, these two vital elements of detection come into play not during but after examining the septic tank. At this point, it is necessary to mention the importance of photography in recording the crime scene. According to Brennan, "[c]rime scene pictures provide a cheap peek into the secrets of strangers.

Unlike photographic art in which lighting and subjects are chosen or positioned to enhance moments of beauty, scene photos are shot to capture stark, unadorned reality in vivid detail. Viewing them is a jarring and dispiriting task” (68). After a full exposure of the septic tank (the stages of which are recorded on film), Brennan decides to carefully go through the photographs in search of clues which she may have omitted on sight: “I studied multiple views of the septic tank before and after uncapping, before, during, and after draining” (69).

The examination of the crime scene at the Kaminaljuyú ruins is executed in different circumstances than in the case of the septic tank. Here, the police already engage in preliminary procedures such as taking photographs of the crime site or notes of their observations. When inspector Galiano enters the scene, he quickly concludes: “[p]robably won’t find much here. [...] Not after ten months of ground time,” (132).

However, while a thorough inspection of the crime site significantly influences the progress of the investigation in *A Great Deliverance*, it does not prove to be helpful in *Grave Secrets*. The only available clues concerning the victim’s death lie not in the location of their murder, but in their bones.

In *The Jewel That Was Ours*, the inspection of the crime scene leaves a lot to be desired. When Morse enters the hotel room in which the theft and death take place, he merely glances at the body and fails to thoroughly search for any clues. Moreover, he declines Lewis’ proposal to search all the guests’ rooms. Morse also proves his lack of interest in examining the crime scene after Dr Kemp’s body is found in a park. Although he briefly debates staying at the site, he soon concludes that a thorough inspection may be an unfruitful waste of time and instead opts for having a drink at the hotel bar: “[h]e could hang around, of course, for the following hour or two, pretending to know what it was that he or anybody else should seek to discover. Or go back to HQ, and try to think up a few lines of enquiry for the staff there to pursue [...]” (398). Lewis, on the other hand, is more conscientious and observant. It, therefore, comes as no surprise that it is he who finds the first clue: a sheet of yellow paper with details of the tour. Already in the first stage of the investigation the reader learns that Morse’s detecting style is quite out of the ordinary. Unlike most detectives, he does not give priority to memory or observation. He trusts that the key in solving a puzzle lies not in carefully analyzing each single piece, but rather in developing a theory of how the pieces may potentially fit together.

In *Vienna Blood*, the crime sites constitute carefully devised works of art. The murderer as the artist not only viciously mutilates the body of each victim to create a certain meaning, but he also cares about not leaving any unnecessary paint on the canvas of his masterpiece. Thus, the perpetrator often makes an effort to clean the floor from his victims' blood or to erase his tracks in the soil before leaving the crime scenes. When examining the corpses, Rheinhardt exhibits extraordinary observation skills. During a brief study of the anaconda's body, he does not only notice that the animal is dissected into three parts, but he also estimates the distances between the sections and the objects surrounding them with almost mathematical precision:

[t]hese body parts were ordered correctly, perfectly aligned, and separated by gaps of approximately one metre – they had been arranged in a curve that followed the arc of the water's edge. The effect was striking and curiously aesthetic. Taken together, the three segments were longer than a tram. The central section had a diameter wide enough to accommodate a small child. (13)

Struggling with the strong odors, repulsive sights and claustrophobic hallways of the brothel in Spittelberg where the slaughter of four prostitutes takes place, the inspector is surprisingly not eager to conclude the examination as soon as possible. In fact, he takes his time to study the most detailed inflictions on the women's bodies, their clothes, the furniture in the rooms, documents and mysterious emblems painted on the wall near the staircase. He is aware of the importance of every minute detail and to avoid forgetting anything, he uses his notebook to jot down important facts and observations or he even sketches certain elements from the crime site. Moreover, he requests a police photographer to capture images of objects of his attention.

At this point, it is crucial to mention that due to the fact that Liebermann is inexperienced in examining crime sites, he is quickly overwhelmed by emotions, leaving him incapable of distancing himself from the atrocities and scanning the scene for relevant clues. At this stage of the investigation, it is Haussmann who proves to be more helpful to Rheinhardt. Although the young assistant is equally disturbed by the smell and image of the disfigured corpses, he is used to the character of his profession and automatically follows police procedures such as, for example, preparing a floor plan.

When Dr Thorndyke in *Mr Pottermack's Oversight* observes Mr. Pottermack's walled garden through his disguised periscope, he is not yet aware of the fact that he is in fact examining a crime scene. Nevertheless, the detective observes the location with great precision. Apart from taking a mental note of the position of the doors, gates,

gardens, buildings and other elements, Thorndyke's attention is immediately brought to a sun-dial whose pillar is old, yet the stone base on which it stands is new. He then goes on to look at a pair of glasses which lie on a Windsor chair and infers that their owner must be near-sighted as the 'curl sides' of the spectacles reveal that they are habitually worn. Furthermore, by carefully observing the act of re-setting the dial, Thorndyke concludes that Mr. Pottermack is a skilled workman. As the detective is unable to enter the crime scene and gather further evidence from there, he uses a small and simple camera to capture images of Mr. Pottermack's left and right profile and later decides to knock on his door with a cunning plan to obtain yet more evidence. The sleuth poses to be a stranger and gives Mr. Pottermack his map asking him to indicate their whereabouts. Unaware of the deception, Pottermack takes Thorndyke's map into his hands leaving his fingerprints on it.

Even though Thorndyke may be considered to be a person with an almost photographic memory (he is able to memorize the map of Borley only by briefly glancing at it), he still does not seem to fully trust his memory and prefers to "[...] jot down in his note-book a brief summary of his observations while they were fresh in his mind" (120). The detective's written observations are complemented by the photographs of the victim's footprints as well as the suspect's face profile, and it is the latter two pieces of evidence that play a decisive role in solving the mystery and uncovering the true identity of Mr. Pottermack.

#### **4.2.3. Examining the Body – the Importance of Forensic Science**

Forensic science plays a vital role in the Keldale case. Although the forensic analysis of William Teys' body does not reveal any new or surprising information, it is St James' results concerning the murdered dog that shed new light onto the case. According to his analysis, the cause of the dog's death is a wound in the neck inflicted by a knife with a blade of five inches. Additionally, a drug screen reveals that the dog is also drugged with the same drug William Teys has taken. St James's knowledge of forensic science also enables him to precisely reconstruct the dog's murder. He takes Roberta's dress and points out the blood stains on it, all of which belong to the dog.

Next, with the help of his wife Deborah, he simulates the murder and then explains the nature of each blood stain. The forensic analysis of the dog is very helpful in the case as it rejects some of Lynley's theories about the crime and allows him to come closer to solving the mystery.

As in most of Kathy Reichs' novels, great significance is given to the role of forensic science in an investigation. In *Grave Secrets*, the reader gets an extremely detailed account of the work of forensic scientists. Each item found at the crime site is to be photographed, bagged and then described. After retrieving the displaced body parts from the septic tank, Brennan places the bones on a white sheet and begins to record each of them to ascertain she is dealing with one and not more individuals. A certain complication comes up when Dr. Hector Lucas appears in order to confiscate the body on behalf of the district attorney who has power over all authorities involved in a criminal investigation. This interference denies Brennan the opportunity to further examine the body and forces her to make conclusions based on rather carelessly taken photographs. It is thanks to her brilliant observation skills that she is able to detect a thin line at the wrist end indicating the victim's young age. A further analysis of the pubic bones reveal that the victim is female, whereas an examination of skull features lead Brennan to conclude that the individual is Mongoloid. By magnifying mysterious specks on the pelvic close up, Brennan is also able to state that the victim was pregnant at the time of death and it is this information that ignites the trail leading to Dr. Zuckermann, who is a part of the stem cell scandal.

Unlike during the septic tank investigation, the forensic analysis of the corpse at the Kaminaljuyú ruins is not interrupted by anyone giving Brennan enough time to examine each detail. This lack of outside interference hints that the corpse at the septic tank is for some reason more important than the others. Although establishing the victim's age, gender and ancestry seem to be fairly simple, stating the cause of death is complicated due to a lack of gunshot wounds, fresh fractures or instrument trauma. Galiano follows his intuition to suggest checking the hyoid, a bone whose crack indicates strangulation, however this hypothesis cannot be verified by a forensic analysis due to the victim's young age.

Hair and fiber analysis also discloses clues that contribute to the identification of the victims. When Minos discovers that the hair sample on the jeans of the victim in the septic tank belongs to a cat, the detectives are able to form certain hypotheses. However, Minos' assumption that the hair does not originate from a Persian cat

misleads the detectives into thinking that the body in the tank is not Patricia Eduardo, which it later turns out to be. Only when Brennan discovers that Eduardo distributes baby kittens, one of which is taken by the Specter family does she realize the origin of the cat hair found in the septic tank. As Brennan eventually explains to detective Ryan: “Guimauve’s [the Specters’ cat] hair wasn’t with the bones in the Paraíso tank. The hair came from Guimauve’s littermate. Guimauve’s sibling. An animal with identical mitochondrial DNA. Patricia Eduardo’s barn cats had shed the hair I found on her pants” (316). Although seemingly vital clues, cat hairs may be considered red-herrings in the case.

In comparison to the complexity and professionalism of the forensic analyses conducted in *Grave Secrets*, the examination of the bodies in *The Jewel That Was Ours* appears laughable. The first corpse (Mrs Stratton) is inspected by two doctors, first by the GP, Dr Swain, and later by the police department’s pathologist, Max. Both doctors conclude that the cause of death is a heart attack. When asked about a simple fact such as the estimated time of death, instead of relying on his own knowledge and expertise, Max resorts to believing the timing of events given by the receptionist. He further proves his incompetence during the examination of the corpse of the second victim (Dr Kemp). Unlike in George’s or Reichs’ novel, here the forensic scientist has the luxury of analyzing the body only a few hours after its death. Nevertheless, he merely manages to point out certain injuries and gives Morse ambiguous answers concerning the murder weapon and whether or not the victim is naked at time of death. The only firm statement he is able to give is that “[b]lood probably coagulated *before* he [Dr Kemp] entered the water” (397). When Morse expresses his surprise at the certainty with which the pathologist states his claim, Max reveals that the only time he is more self-confident is when he consumes alcohol. Although the analysis of Dr Kemp’s body is rather superficial, it provides Morse with enough information to develop a few hypotheses.

It may also be interesting to draw attention to the inspector’s reaction while viewing the corpses. As a man with years of experience in the bloody and repulsive world of crime, it can be expected that he is used to viewing drastic scenes. This, however, does not prove to be the case in *The Jewel That Was Ours*. Even with the bloodless body of Mrs Stratton, Morse exhibits a reaction of disgust: “Morse glanced briefly at the face, swallowed once, and turned away” (347). His behavior is similar when he sees the pale body of Dr Kemp at the crime site: “[a]s for Morse, he looked for a second or two only, breathed very deeply, lurched a fraction forward for a moment as

if he might vomit, then turned away” (396) and when he inspects the corpse again with Max at the pathology laboratory: “[c]haracteristically Morse sought to swallow back the bitter-tasting fluid that had risen in his gorge; and the surgeon, with understanding, pulled the rubber sheet over the head again” (420).

Whereas in *The Jewel That Was Ours* Morse consciously does not take advantage of the advanced and easily accessible scientific technology that the era he lives in offers, inspector Rheinhardt from *Vienna Blood* would greatly benefit from such crime laboratory analyses, however early twentieth century Vienna only offers a limited number of forensic services. The picture of forensic science presented in *Vienna Blood* is that of a field in its budding stage.

The scenes in which Rheinhardt examines the corpses reveal that the detective has fairly good medical knowledge. He is able to detect and name all the injuries on the body and propose the possible cause of death. Nevertheless, it is the autopsies of professor Mathias, the pathologist, that give the detective team the most meaningful and helpful information. The analyses of the corpses of the Spittelberg prostitutes as well as the Czech, Evzen Vanek, allow Mathias to state that the wounds are inflicted by a sabre, a clue which undoubtedly brings a new perspective to the investigation. He also immediately notices details about Vanek’s throat that remain unnoticed by Rheinhardt.

Although the Viennese security office boasts of possessing a laboratory, its staff fails to appear in the investigation leaving the detectives with the need to contact an outside scientist. Amelia Lydgate is a medical student at the Anatomical Institute and assists Rheinhardt and Liebermann by providing them with the results of a blood sample test as well as microscopic analyses of a scarf and dust. It is thanks to her diligent work that the detectives manage to narrow down the list of suspects. At this point, the reader becomes aware of the early stage of the development of forensic science. When Krull’s clothes are stained with blood, only Lydgate seems to be capable of executing a test which distinguishes human blood from that of animals. The existence of such a test surprises Rheinhardt signifying that the police is not yet familiar with such basic analyses. One may argue that repeatedly asking for Lydgate’s professional assistance not only signals the urgent need for new forensic methods and an expansion of the forensic staff at the police department, but it also elevates Lydgate’s position as a woman in society.

Austin Freeman’s *Mr Pottermack’s Oversight* is also presumably set in the early twentieth century, a period in which forensic science is just beginning to bloom.

Nevertheless, it is important to note that while Rheinhardt and Liebermann live in a rather large city which promotes the development of medicine, skilled forensic scientists are absent in the English countryside. Both the case of the disappearance/death of convict Jeffrey Brandon as well as that of James Lewis expose the incompetence of forensic scientists of the time. They are virtually unable to identify a body, not to mention state the reason and manner of death. Even after numerous examinations, the local pathologist is still incapable of distinguishing an Egyptian mummy from the corpse of a European man. What is even more disturbing is that due to the fact that the mummy falls apart when attempted to be picked up, thereby complicating the pathologist's work, the police decide to determine the victim's identity based on his clothes, letters as well as visiting-cards found in his pockets. Although the extent of Thorndyke's medical knowledge is not mentioned, his inspection of the alleged body of James Lewson shows his great awareness of forensic pathology, which allows him to spot the right clues on the corpse in order to determine the circumstances of death. As the detective observes,

[t]he toe and finger nails were stained with henna; the teeth were the characteristic teeth of somewhat primitive man; the ethmoid and turbinate bones were fractured in a manner incomprehensible in connection with any known natural agency but in precisely the manner in which they would have been by the embalmer's hook; there was not the faintest trace of any abdominal viscera, and there did appear to be – though this was not certain, owing to the wasted condition of the remains – some signs of an incision in the abdominal wall; and finally, the hair showed evidence of chemical corrosion, not to be accounted for by any mere exposure to the weather. In short, the body displayed a group of distinctive features which, taken collectively, were characteristic of, and peculiar to, an Egyptian mummy [...]. (264)

Whereas Thorndyke's forensic knowledge is sufficient to identify the corpse of a mummy, he must turn to New Scotland Yard for help in fingerprint identification. Here, the professionalism of service and access to better technology drastically clash with that offered in Borley. Not only is the police able to match the fingerprints on Thorndyke's map with those of a convict who is categorized as deceased in only a few minutes, but they also set preciseness and efficiency as their primary goals so that no false convictions are made for which they would be held accountable.

As Superintendent Miller clarifies,

[...] when we get a single imperfect print found by the police at a place where a crime has been committed, a bit more time has to be spent. Then we have not only got to place the print, but we've got to make mighty sure that it is the right



one, because an arrest and a prosecution hangs on it. [...] So, in case of an imperfect print, you have got to do some careful ridge-tracing and counting and systematic checking of individual ridge-characters, such as bifurcations and islands. The practiced eye picks out at a glance details that an unpractised eye can hardly recognize even when they are pointed out. (129-130)

This last sentence perfectly explains the failure of both the police and the forensic team at Borley. As far as forensic science is concerned, Thorndyke's short visit to Scotland Yard proves that experience and expertise may significantly contribute to the success of an investigation, while a lack of these two factors leads to making false conclusions.

#### 4.2.4. Gathering Clues and Evidence

In *A Great Deliverance*, a large portion of evidence (photographs of crime scene, one of the murder weapons, information concerning circumstances of discovering the body, etc.) is already presented to Lynley and Havers. In order to gather more clues and pieces of evidence the detectives go to the village where the murder takes place. The first vital clues appear in a conversation with Stepha Odell, the owner of the lodge in Keldale. It is she who mentions Roberta's grand interest in reading books and the *Guardian*, which leads Havers to her groundbreaking conclusions concerning Gillian.

Lynley and Havers' inspections of the house reveal that the greatest challenge in gathering clues and evidence lies in the problem of distinguishing which pieces of information are relevant to the case and which are not. Thus, one may be tempted to consider Tessa's mysterious shrine to be a vital clue in the case, yet in reality it does not push the case further. Another seemingly unimportant clue in the household is the Bible, which, on a surface level, does not seem to be unusual as it perfectly fits into William Teys' image of being a practicing Catholic. When Lynley reads the passage at which the Holy Book is opened, he does not yet realize its significance in the case. This passage is the key to understanding both the motive and character of the murder, however this becomes apparent only when the sisters confess that their father takes sexual advantage of them as children under the pretext of teaching them the word of God. Another clue, which at first does not arouse suspicion, but later explains quite a lot about the truth behind the mystery, is the box of keys in William Teys wardrobe. New meaning is given to the box when Tessa Teys describes a situation from Gillian's childhood in

which the child refuses to let her father read the Bible to her one evening and as a result locks herself up in her room.

It is important to note that in his search for clues, Lynley quite often follows his intuition rather than logic. He feels that Gillian holds the answer to the mystery and assumes that clues leading to her are to be found in the rotting mattress. This hunch, however, seems to be incorrect. Under the pressure of time and the threat of losing her position, Havers is impelled to pick up where Lynley leaves off. At first, the items found in the household (an album with defaced family pictures, a dog-eared and well-thumbed novel, photographs of the two sisters as well as a collection of six yellowed newspaper pages of an identical size) seem to bear no connection, however it is thanks to Havers' impressive deduction skills and knowledge of places in London that she is able to track Gillian down. The forensic analysis of the dog's body as well as Roberta's dress also provide crucial clues in the case.

In *Grave Secrets*, the majority of clues stem from the corpse and the clothes which are on it at the time of death. First, Brennan conducts an onsite analysis of the body and later confirms her findings and conclusions with experts. Everything that is deemed untypical is considered a clue, such as in the case of the single gold earring found on the body of Claudia de la Alda, who normally does not wear jewelry. Furthermore, when an animal hair is found during a laboratory analysis involving a forensic light called Luma Lite, Brennan cautiously scans the households of the interrogated families in search of cat hair. When Mrs. Specter leaves to get Brennan some water, the detective hastily goes to a desk where there is adhesive tape, returns to Mrs. Specter's chair and then presses the sticky side to an animal hair which she notices earlier. Despite Brennan's creditable attempts, the clues she finds are irrelevant to the case. The single person in the novel who gathers the most significant clues and pieces of evidence is undoubtedly Olaf Nordstern, a reporter for the *Chicago Tribune*. Although Nordstern is not willing to share his knowledge with the detectives, his belongings are passed onto them after he is brutally shot on a street in Montreal. The reporter leaves behind a disc labeled SCELL including a progress report on stem cell and future research directions and a notebook in which Nordstern notes a meeting with Elias Jiménez, a professor of cell biology at San Carlos University. It is this entry that leads the detectives to the professor who describes the research on embryonic stem cell lines. He also provides them with a list of the locations of all the existing seventy eight stem cell lines. A short glance at the list allows Brennan to realize that Dr. Zuckermann is

involved in the project while Ryan's research exposes that Dr. Hector Lucas also takes part in the stem cell experiments.

In addition, detective Ryan finds the cassettes which Nordstern uses for his interviews in Guatemala as well as books and journals, all of which relate to the Guatemalan civil war and its massacres. In one of the photojournals, Brennan notices that Alejandro Bastos's name is circled. She later finds out that he is responsible for the massacre in Chupan Ya. The photograph also reveals that Antonio Díaz, the district attorney who supposedly ordered the confiscation of the bones from the septic tank, is Bastos' close ally. Thus, thanks to Nordstern's clues, two new links emerge: that between Díaz and Lucas as well as the one between Zuckermann and Lucas. It may be argued that without Nordstern's help, the detectives may not have disclosed Lucas' disturbing plans to steal cadaver tissues for embryonic stem cell experiments.

In *The Jewel That Was Ours*, gathering material evidence is problematic due to the difficulty of recognizing the relevance of clues. Inspector Morse's strategy is based on first developing a hypothesis and then searching for clues which may fit into it.

One of the first theories about the murder is developed after a short visit to the house of Mrs Downes, who appears to be in quite a hurry to leave with a suitcase. She also reveals that she plans to redecorate the house by starting with the purchase of new curtains. It is Mrs Downes' hasty and nervous behavior that lead Morse to think that Kemp's blood stained clothes are in the mysterious suitcase. In fact, the inspector is so certain that his theory is correct that he officially arrests Mr. Downes, who later turns out to be innocent. In addition, Morse discovers that instead of bloody clothes, Mrs Downes' suitcase contains curtains. This discovery automatically rules out the seemingly plausible romance-jealousy motive. Morse's false accusation demonstrates that it is fairly easy to find evidence that supports ideas and hypotheses.

Moreover, it appears quite ironic that the man who essentially avoids working with papers and assigns all the paperwork to his sidekick is also the man who prefers to have most of his evidence on paper. Thus, when Lewis discovers a tour leaflet at the crime scene in which the time of dinner is crossed out and altered by pen, Morse asks the members of the tour group to fill in a questionnaire. By linking the handwriting on the leaflet with the one on the questionnaire, the detective is able to conclude who drops the sheet of paper in the park. Apart from asking his suspects to fill out a questionnaire, he also requests some of them to write up crucial information such as the reconstructed telephone conversation with Dr Kemp, alibi statements or confessions. If Morse had

read Aldrich's testimony more closely, he would have sooner realized that it holds a vital clue, namely the name of the suspect's daughter as well as crossed out pronouns which reveal that Aldrich is, in fact, a married man. This realization proves to be extremely significant in the investigation only after Lewis reads an article from the *Oxford Times* which includes a few names. It is then that Morse finally understands the true reason behind the assassination of Dr Kemp.

Gathering clues dictates a great deal of precision and if handled sloppily, clues may be interpreted in a misleading way. Such is the case when Morse picks up the *Railway Gazette* and discovers that Stratton, one of the suspects, could not have seen the Torbay Express at Didcot. Characteristically more observant and precise, Lewis points out to his superior that the magazine is twelve years old and thus, outdated.

In *Vienna Blood*, the murderer goes to great lengths not to leave clues behind. He erases his footprints in the soil, he wipes the blood off the floor and he changes clothes at the crime sites. During the investigation, Rheinhardt, Haussmann and Liebermann aim to gather both material and non-material evidence. In their detailed investigations of crime sites and suspects' houses, they first take note of everything that is out of the ordinary and then either take a photograph of the clue or send the material directly to the laboratory for further analysis. Finally, after the results from the tests come in, the detectives try to establish whether or not the evidence fits into their theory. The most significant clues, however, do not conventionally lie on the ground, but they are hidden in Mozart's music. Already at the beginning of the novel, Lieberman proves his extraordinary ability of connecting music with psychology. His most significant discovery, however, takes place during a performance of Mozart's *The Magic Flute*. While watching the opera, Liebermann quickly acknowledges parallels between characters in the performance and the victims of the serial killer. He realizes the pattern and sequence of the killings and, as a result, he is able to prevent new ones. As soon as the importance of music in the investigation is uncovered, the detectives subconsciously begin to look for clues while performing arrangements from Mozart's operas during their musical evenings. They also start to consider certain musicians as suspects, especially after the murdered monk utters the word 'cellist' just seconds before his death.

Although Liebermann's interpretations of music certainly advance the investigation, it is his study of Olbricht's paintings that lead him to equate the artist with the murderer. This assumption brings the detectives to Olbricht's apartment where they

find incriminating evidence hidden underneath the floor planks: a cello case filled with clothes and a notebook with illustrations as well as a list of all the characters of *The Magic Flute* along with runic symbols and mysterious numbers. All in all, the novel demonstrates that when dealing with the disturbed mind of a serial killer, even with gathering clues and evidence the detective must use unconventional thinking.

In *Mr Pottermack's Oversight*, clues are presented in a rather untypical way as the reader views them from two different perspectives. The first viewpoint is that of the murderer who scans the crime scene for incriminating elements and tries to get rid of them. This is the case with Lewson's footprints, which lead to Mr. Pottermack's gate, but never exit it, with the footprints left near the well in Pottermack's garden, and finally with Lewson's coat and its contents (including the stolen 100 pounds). Disposing of the clues creates a great deal of stress for Mr. Pottermack as he believes that "[t]he annals of crime, and especially murder, were full of fatal oversights" (71). When Mr Pottermack carefully masks the remains of the crime, both he and presumably the reader think that he has committed the perfect crime. The second perspective from which the clues are viewed belongs to Dr Thorndyke and it is here that the reader witnesses how the detective gathers and analyzes them. The first clue that comes into his reach consists of a series of photographs of the victim's footprints given to Thorndyke by his friend Stalker and made by Stalker's nephew, Harold. Neither the large number of photographs (200 samples) nor the seemingly exact appearance of each footprint seem to discourage the detective from the monotonous task of analyzing every photograph in detail. In his study, he uses a set of equipment, which includes "[...] a surveyor's boxwood scale, a pair of needle-pointed spring dividers, a set of paper-weights, a note-block, and a simple microscope (formed of a watchmaker's doublet mounted on three legs) which he used for examining documents" (105). At this point, Thorndyke senses that something is suspicious about the footprints, yet he is unable to pinpoint what. It is only when he examines the shoes on the corpse almost a year later that he discovers that the screws on the heels are in a different position than they normally should be and that the soles of the shoes and thus the footprints are counterfeit. Other vital clues surface during the detective's visit to Borley. The fact that the old sun-dial has a brand new base signals its recent installation, at a period which curiously corresponds with the time of the disappearance of Mr Lewson. Another clue concerns Mr. Pottermack's glasses. By closely observing Pottermack's unnatural use of his spectacles, Thorndyke concludes that the man does not need the glasses at all and uses them merely to conceal his

identity. The sleuth also observes that the man has a 'port-wine mark' on his right ear, a birthmark which helps Thorndyke and Scotland Yard to establish Mr. Pottermack's real identity. The fingerprints, which Mr. Pottermack unconsciously leaves on Thorndyke's map, also supply a crucial clue in the identifying process. Finally, it is necessary to mention that, unlike the police, Thorndyke is capable of making the distinction between the real clues and those devised by the criminal.

#### 4.2.5. Suspect Interrogation and Interviewing

Interviewing suspects is a process in an investigation in which Inspector Lynley truly excels. It is an area where he shows his compassion, concern and understanding for individual problems. Although his sidekick also shares similar feelings, she is virtually unable to express them in such an elegant and careful manner as Lynley. She does not evoke people's trust nor can she persuade them to share information with her. Havers therefore resorts to simply taking notes and discussing particular aspects of an interview with her partner after it is over. In *A Great Deliverance*, one may observe that detective Lynley follows a certain strategy of questioning the inhabitants of the village. He skillfully uses a mixture of both psychological as well as logic and reasoning techniques. First, he always attempts to ease his interviewees' nerves by giving them either cigarettes or alcohol (as in the case of Father Hart) or by initiating the conversation with a neutral or pleasant topic (as with Stepha Odell, Nigel Parrish, Richard Gibson or Ezra Farmington). Once the suspects feel comfortable with their surroundings and develop confidence in him, Lynley begins to ask shockingly direct questions leaving the interviewees with no time to ponder upon alternative answers. These questions very often touch upon issues which the interlocutor feels particularly emotional about. The investigator then steers the interrogation in order to expose not only the villagers' knowledge concerning individual members of the Teys family, but also their own secrets. During the conversations, the inspector also tends to closely observe the suspects' behavior, as in the case of Tessa:

Odd, Lynley thought, how as members of the same species we inevitably rely on the same set of gestures for our non-verbal signals of distress. A hand raised to the throat, arms cradling the body protectively, a quick adjustment of clothing, a flinching to ward off a psychic blow. Tessa, he saw, was gathering strength now to get through this ordeal, as if one hand could give the other

a transfusion of courage through the simple expedient of fingers intertwined.  
(145)

Throughout the novel, Lynley takes part in quite a large number of interviews, however his greatest performance, in which he demonstrates all his strongest skills as a detective, takes place when he visits Roberta at the asylum. It is questionable whether this meeting may be called an interrogation as the girl answers Lynley's questions with silence. By understanding the background factors concerning Roberta's past, Lynley concludes that the only way to get the girl's attention is to mention her mother and sister. Indeed, this evokes an emotional reaction in the girl. Thus, the first step of the interrogation may be understood as complete. After getting through to the suspect, Lynley must now gain her trust. He does so by wiping the tears of her acne-filled face, firmly holding her plump hand and promising her that he will find Gillian. This act of empathy convinces Havers of Lynley's dualistic character: "[h]e was supposed to be the man who danced in nightclubs, who dispensed sexual favours, laughter, and good cheer, who moved effortlessly in a gilt-edged world of money and privilege. But he was not supposed to be – never supposed to be – the man she had seen today" (162). It may, therefore, be concluded that in this particular case, Lynley's interrogation techniques are essentially the most important aspect which lead to solving the Keldale mystery.

In *Grave Secrets*, suspect interrogation is seen as a skill which requires a lot of experience. When Brennan insists on accompanying Galiano to interviews with the Eduardos and De la Aldas, the detective is skeptical at first, but finally complies with her request. When Galiano is unable to conduct an interrogation with Chantale Specter himself, he prefers to assign the duty to his friend detective Ryan rather than Brennan, although, of course, he allows her to come along. Ryan clarifies the reason for this in the following words: "You're a scientist, Brennan. You look at bones. I'm a cop. I question people" (220). Indeed, as already seen in the case of Lynley, interviewing suspects requires a good understanding of human psychology and though neither Galiano nor Ryan's skills do not even come close to those of the British gentleman detective, they are more competent to interview suspects than Brennan is. It is during the interview with the Gerardi family that Galiano proves he is determined to obtain information even if the suspect is uncooperative. He is also not afraid to be cynical to his interviewees if they are unpleasant. In addition, the questioning of Mrs. Specter

shows that he changes his attitude towards specific suspects according to their willingness to cooperate.

Although Brennan very often sits quietly while Galiano strains himself during interrogations, her presence does make considerable contributions to the process of the investigation. Firstly, she is available to discuss her impressions concerning the suspects and what they say. Secondly, she functions as an invisible witness who observes people's reactions and surroundings while they focus on answering the detective's questions. During the first interview with Mrs. Specter, Brennan notices that the woman is slowly ripping out threads signaling her nervousness. In another situation, while detective Ryan interrogates Father Feeney, head of a shelter for street kids, the anthropologist has time to observe the children who gather in the hall. With curiosity she notes the sudden uneasiness of a group of teenagers, which she decides to follow. The youngsters lead her to the missing Chantale Specter.

In Dexter's *The Jewel That Was Ours*, interviewing suspects is also considered to be one of the most vital keys to unlocking secrets and mysteries. Inspector Morse firmly believes that people's accounts of events carry far more clues than material objects. When interviewing the guests of the hotel, Morse asks them to "[...] try to recall anything, however seemingly insignificant, that might have appeared unusual, surprising, out-of-character – well, that was often just the sort of thing that got criminal cases solved" (418).

When questioning suspects in connection with the first crime, the theft of an expensive jewel called the Wolvercote Tongue, Morse fails to be as firm and direct as he is when the case involves murder. He literally allows two of his interviewees to leave the room without giving an alibi. Even though his first interrogation may be considered a failure as he is not able to obtain any valuable information, it still manages to portray some of Morse's questioning strategies. Similarly to Lynley, Morse recognizes the need to make his speakers feel comfortable and he usually offers them a drink. When one of the suspects, Sheila Williams, suddenly bursts into tears, Morse does not express his anger or frustration, but simply accepts the woman's reaction and remains calm. The same strategy is applied in the case of Dr Kemp. The detective begins the conversation with a topic that the speaker is enthusiastic about and later directly asks him about his whereabouts at the time of the crime. This rather sudden change of mood evokes a reaction of nervousness and anger in Kemp resulting in his prompt departure from the room.



In the further questioning of other suspects concerning the theft of the jewel, both Morse and Lewis display different methods of evaluating alibis. While Lewis continuously goes through written statements searching for hidden clues, Morse uses his knowledge of guide-books on Oxford to detect that one of the tourists, Ashenden, is lying about his location at the time of the crime. He immediately confirms his assumption by calling the tourist site that Ashenden supposedly visits and discovers that it is closed to visitors on the day that the crime takes place.

As soon as murder comes into the question, Morse's interest and motivation in solving the case evidently influence the efficiency of his interrogations. He becomes more insistent, his questions are more direct and he works under the motto: "[o]ne of the secrets of solving murders is never to believe anybody – not completely – not at the start" (410). By regularly talking to the same set of suspects, Morse is able to uncover contradictions or leaks in the details of their alibis.

Although it is usually the detective's duty to question suspects and witnesses, in *Vienna Blood* doctor Liebermann conducts most of the questionings and does so in a very effective way. Interestingly, despite inspector Rheinhardt's long-term experience with suspect interrogation, his tactics still prove to be rather ineffective. He is unable to connect with his interviewees, often lets implications hang in the air or simply allows the room to be filled with silence. This does not mean, however, that Rheinhardt is incapable of obtaining information from his suspects. His directness and firmness allow him to assemble facts, yet, unlike his psychoanalyst friend, he is limited to obtain only verbal information and fails to observe non-verbal clues. Thus, when interviewing Olbricht, who is later revealed to be the murderer, Rheinhardt concludes that there is nothing suspicious about the man or the interior of his house.

Hausmann's techniques may also be characterized as having a factual manner. Just like his superior, he also does not see interviewing suspects and witnesses as a mental challenge, but rather as a rather tedious and mandatory part of each investigation.

Liebermann, on the other hand, possesses both the gift and experience and of talking to troubled people. He creates a situation in which the suspect is made to feel like a patient who displays trust towards his doctor. Throughout the interview, he uses his neurological knowledge to detect lies or nervousness. Furthermore, when Rheinhardt criticizes him for talking to a suspect about only one topic (and additionally

one that is not connected to murder), Liebermann explains the ineffectiveness of asking direct questions in the following words:

Oskar, what is the point of such questions? People lie, misdirect, and make up alibis that are subsequently confirmed by confederates. I am only interested in the truths that people reveal about themselves inadvertently: a raised eyebrow, a hesitation, a slip of the tongue – subtle reactions. These are far more valuable. They are authentic communications, emanating from the unconscious. (352)

An impressive example of the variety of Liebermann's interrogation techniques may be witnessed when he attempts to obtain information about a murdered black servant from his master, Professor Hayek, by the means of hypnosis.

Due to the small number of inhabitants in Borley and an even smaller number of people living near Potter's Wood, the stage of questioning suspects in *Mr Pottermack's Oversight* is simplified to the maximum. Thorndyke has indeed only one suspect, Mr. Pottermack, who also happens to be the murderer. However, it may be argued that as the reader knows the identity of the killer from the very beginning of the novel (it is even written on the back cover of the book!), he or she does not feel disappointed that there are not more suspects involved. Mr. Pottermack is first treated as a suspect when Mr. Lewson's footprints are found near his gate. When Thorndyke goes to Borley to examine the scene and observes Pottermack through his periscope, he does not see anything suspicious about the man. Only when he knocks on Pottermack's gate and exchanges a few sentences with him does he notice that the man uses glasses although his eyes are in perfect health. Apart from this curious fact, Pottermack does not show signs of nervousness or otherwise strange behavior. After nine months since Lewson's disappearance a body is found by two laborers at a gravel-pit and the only way Thorndyke gets a chance to listen to the testimonies of the witnesses, police inspector as well as the police surgeon is at an inquiry in the Town Hall. When the jury decides that Mr Lewson met his death in the gravel-pit, Thorndyke cannot, and for that matter does not even wish to, have voice in the matter. Just as the detective is about to leave the Town Hall, he is stopped by Mr. Pottermack, who wishes to show his superiority over the lawyer. However, although this is only their second meeting, Thorndyke does not aim to ask Mr. Pottermack any questions. Here, it is the suspect that asks the detective questions about his observations about the case. Certain of the truth, Thorndyke gradually exposes his knowledge of Pottermack's criminal actions and begins to explain to him, step by step, how the murder is committed and how the crime is covered up.

#### 4.2.6. Putting the Pieces of the Puzzle Together - Deduction and Logic

In *A Great Deliverance*, both Lynley and Havers use a number of different detecting techniques. Interestingly, George reverses the stereotypical gender associations and makes her male investigator rely on intuition more often than her female sleuth. On several occasions, Lynley chooses to follow his intuition rather than logic. Only a short glance at Marsha Fitzalan, the local teacher, allows the sleuth to assume that she holds the answer to the mystery, however in reality the only useful information she gives the detective concerns the fact that Gillian is a mirror image of her mother. Then, when he inspects Teys' house, he intuitively searches for clues connected to Gillian in Roberta's mattress and neglects exploring the attic, which he deems 'a blind'. He is certain that the key to the case lies in the house: "[...] something of Gillian lingered, something he had seen, something he could feel" (207). Moreover, it is his instinct that tells him that William Teys' murder hides many other evil secrets. As he reads the engraved text on a mysterious baby's grave, he feels that it has some kind of connection with the murder of Roberta's father, even though his intellect suggests the opposite. Although almost all of Lynley's intuitive hypotheses prove to be correct in the end, they do not contribute to the investigation's development. At this point, it is important to note that it is Havers who uses deduction and logic to arrive at solid conclusions concerning the crime scene, the chronology of events as well as the current location of Tessa and Gillian. Thus, in the novel, deduction and logic are presented as indispensable tools that glue all the observations and findings together to form a clear picture of the truth.

In *Grave Secrets*, none of the detectives in the team demonstrate any extraordinary deductive abilities. While it is clear that Brennan must use logical reasoning to come to various conclusions derived from forensic analyses, she is less capable of using her deductive skills as a detective. One of the enigmas in the case involves deciphering the words which Molly, one of the archeologists shot in Sololá, hears from one of her gunmen. At first, Brennan deduces that Molly hears the word 'inspector', then changes her assumption to 'Specter' and finally concludes that what her colleague must have overheard is in fact the name 'Hector'. Each theory as to what Molly may have heard channels the investigation in a new direction, sometimes leading the detectives into blind alleys. Deduction also helps Brennan and Ryan crack the

password to Chantale's e-mail account, which ultimately allows them to track her down. They presume that the password is something simple, like the name of Chantale's cat. They type the digits first forwards and then backwards and soon gain access to the girl's account.

The gradual exposure of clues also contributes to establishing logical connections between the investigation at Chupan Ya, the septic tank at the Paraíso hotel, the Kaminaljuyú ruins, the disappearance of Chantale Specter and her friend Lucy Gerardi as well as the street shooting of Molly and Carlos. Despite the fact that Brennan is unable to explain some of these connections even at the end of the novel, her intuition tells her that the answer lies in the Guatemalan city morgue. Indeed, it is there that she meets Dr. Hector Lucas and it is during a conversation with the evil mastermind that she proves the quickness of her mind the most. Drugged and weak, Brennan still manages to steer the conversation with Lucas by revealing her deductions concerning the reason for the murder of Patricia Eduardo and Dr. Zuckermann and by simultaneously asking him questions whose answers she cannot deduce herself.

Inspector Morse is a sleuth whose detecting techniques rely mostly on hypothesizing and deducing. He explains to his sidekick: "I'm not thinking at all – not for a minute. [...] I am deducing – deducing the possibilities. When I've done that, I shall begin to *think*" (436). The first plausible possibility of the reason for murder is that it is a 'crime passionnel', yet as both Morse and the reader later uncover, it is a false assumption. Nevertheless, this does not discourage the detective from solving the puzzle. In fact, it motivates him even more. As Lewis argues, "[o]ne of the most extraordinary things about the man's mind was that any check, any setback, to some sweet hypothesis, far from dismaying him, seemed immediately to prompt some second hypothesis that soon appeared even sweeter than the first" (430). And thus, Morse combines his knowledge of various fields with his keen ability of logical thinking to discover new possibilities and facts in the investigation. He uses a map of Oxford in order to trace the line of the River Cherwell and pinpoint the location where Kemp's body is launched into the water. In doing so, he considers the larger amount of water caused by floods and the speed of the river's current. Moreover, his experience as a gambler tells him that Ashenden's alibi of betting on horses at the time of the crime is improbable. In another point of the case, he rightfully presumes that three suspects, Aldrich, Stratton and Brown, are stationed in Oxford during the war, a fact which opens up new aspects to the men's alibis. Furthermore, the names in the article in the *Oxford*

*Times* inspire Morse to link the car accident caused by Kemp with Aldrich's daughter. It is only then that the detective realizes that the motive of the murder is not love, as he first deduces, but revenge.

Here, it is necessary to underscore that Lewis also possesses the ability of logical thinking. He proves this on a number of occasions, one of which includes skillfully detecting a lie on the part of Mr Stratton when the latter mentions he has a drink at Oxford Station. Lewis knows that at that time refreshments are not served owing to modernization. In fact, throughout the entire case, Lewis demonstrates he is not a mere recorder of events, but rather an intelligent detective who is on the same wavelength as his superior. The sergeant perceives that he:

[...] *did* get hold of a thing firmly – suggestion, idea, hypothesis, theory – he could frequently see its significance, its implications, almost as well as anyone; even Morse. It was just that the initial stages were always a bit of a problem; whereas for Morse – well, *he* seemed to jump to a few answers here and there before he'd even read the question-paper. That was one of the big things he admired most about the man, [...] But it wasn't the biggest thing. The biggest thing was that Morse appeared to believe that Lewis was not only usually up with him in the race, galloping happily abreast, but that Lewis could sometimes spot something in the stretches that Morse himself had missed, as the pair of them raced towards the winning-post. (516)

In *Vienna Blood*, the power of deduction is represented by the figure of doctor Liebermann. It is important to underscore, however, that while Rheinhardt and Haussmann base their deductions on logic, Liebermann founds his assumptions on psychoanalysis. A good example of the different types of deduction takes place during Liebermann's analysis of the strange cross at the Spittelberg brothel. At first, his logic leads him to believe that "[...] the perpetrator might be on some kind of religious crusade, working under the delusion that he is God's instrument, empowered to cleanse Vienna of moral impurities. However, if this were the case then I would have expected him to have executed a more conventional crucifix" (61). The doctor then changes his mind to interpret the symbol from a psychoanalytical viewpoint:

[...] I think, therefore, that his symbol has more personal than religious significance. It is, as it were, his calling card. It is also why I think that he is socially inept or ineffectual. In the absence of real status or achievement, the inconsequential person is often minded to leave his mark – his initials, or some other identifier – carved in a public place. It is his only method of leaving an impression on the world, his only claim on posterity. (61)

Essentially, it is the latter interpretation, and not the first one, that proves to be correct. Olbricht is, after all, an unaccomplished and unaccepted painter who simply tries to vent his artistic needs and frustrations in mass murder and transforming the sites of death into artistic compositions. More clues concerning the killer's character appear after visiting an exhibition of Olbricht's paintings. Olbricht's thematic choice, dominance of the color red as well as untypical representations of certain figures all lead Liebermann to establish facts about the murderer's childhood, hidden wishes, desires and sexuality.

As a result of frequent discussions with Liebermann, inspector Rheinhardt develops his deducing skills. Although he is not as successful as the young doctor, he does make two valuable assumptions that help the case progress. Firstly, he deciphers the code concerning the dates of the planned murders revealing that Olbricht calculates time starting from the date of the battle of Carnuntum. Secondly, he correctly deduces that, as *The Magic Flute* is a Masonic opera, Olbricht may choose important Masonic personalities for his next victims, who are supposed to represent the figures of Tamino and Sarastro.

As a man of reason, Dr Thorndyke in *Mr Pottermack's Oversight* is easily able to logically connect the facts presented to him by Stalker with the evidence and clues, which are either handed to him by others or which he gathers himself. In his deductions, Thorndyke tends to ask questions which steer his flow of thought and which he automatically answers. He usually presents his inferences in a monologue, which is sporadically interrupted by the person with whom he converses. The first example of Thorndyke's deducing is visible in his analysis of the reason why Mr Lewson takes a hundred pounds with him before he disappears. After exploring the problem from a variety of perspectives, he concludes that "[t]he irresistible suggestion is that he merely borrowed this money in the confident expectation of obtaining the wherewith to put it back before it should be missed" (101), and then adds, "[w]hy he suddenly changed his plans and made off I am unable to guess, but I am certain that behind his extraordinary proceedings there is something more than meets the eye" (102). Here, it is important to note that even though the detective uses the word 'guess', he is a strong opponent of guesswork and believes that proper conclusions can only be made with the help of reasoning. As the narrator observes, "[...] Thorndyke could make an appropriate guess, though guesses were not very satisfying to a man of his exact habit of mind" (156). In Thorndyke's final explanation of how he solves the mystery, he also tells Pottermack the essence of his detecting techniques:

[b]ut what does a scientific man do when he sets up a working hypothesis? He deduces from its consequences, and he continues to pursue these so long as they are consistent with the facts known to him. Sooner or later, this process brings him either to an impossibility or contradiction – in which case he abandons the hypothesis – or to a question of fact which is capable of being settled conclusively, yes or no. (309)

#### 4.2.7. Explaining the Mystery

*A Great Deliverance* does not end with a traditional scene in which the brilliant detectives explain how they solved the mystery. Instead, George chooses to bring out the skeletons in the Teys' closet during a session at the mental asylum involving Dr Samuels, a psychiatrist, Roberta rocking silently in her chair as well as Gillian, whom the detectives bring along. It is only then that Gillian confesses to having been sexually abused by her father as a child, a fact which neither her husband nor the investigators suspect. She also tells her sister about her life after she runs away from home. The revelation of William Teys' dark secret contributes to the diminishment of Roberta's defense mechanisms ultimately leading to her breakthrough. For the first time in a long time she decides to unearth her own experiences of sexual abuse exercised by her father and explain how she murdered both him and the dog. Undoubtedly, the true success of the investigators may be attributed to their ability to speculate about the circumstances and reasons for committing the crime. Moreover, they manage to find the one person who is able to dig up the ghosts of Roberta's past and consequently help her confess her crimes.

Similarly to other Elizabeth George novels, the mystery of the Keldale murder is not a 'whodunit' but rather a 'whydunit'. In *A Great Deliverance*, not only does Roberta confess the murder at the scene of the crime, but she also is the one to whom all the evidence points. Although Lynley and Havers' deductions concerning the identity of the killer and the way in which she kills her victims is confirmed by Roberta's final confession, the detectives still seem to be unsure as to the motive of her deeds. According to Stenger, George's interest does not solely lie in solving the mystery, but rather in the "psychology of her characters and the dynamics of dysfunctional families" (Stenger qtd. in Lindsay 93). Thus, what keeps the reader interested in the story is not the revelation of the criminal, but rather the revelation of her motive.

Similarly to *A Great Deliverance*, the mystery in *Grave Secrets* is explained during a conversation with the murderer. Brennan meets forensic doctor Hector Lucas at the Guatemalan morgue where, while struggling for her own life, she tries to lure Lucas into exposing details about his immoral scheme to kill infants in order to use their stem cells in scientific experiments. Finally, impressed by Brennan's deductions and knowledge, Lucas states: "You're even better than I thought. All right. I do love it when the gloves come off. Let's discuss science" (351). After Lucas confesses his crimes, Brennan tells him that everything is over as the police are aware of his blackmailing Díaz, of ordering Jorge Serano to shoot members of the Chupan Ya excavation team and of murdering Patricia Eduardo and Dr. Zuckermann. Brennan also manipulates Lucas into thinking that Eduardo's unborn baby's bones are found inside its mother's clothing, thus making a DNA trace to Patricia Eduardo possible. Unmasked and defenseless, Lucas pulls the trigger on himself. At this point, the reader gets a clearer picture of the connections between the crimes in the story. The remaining uncertainties are explained first by detective Ryan and then by detective Galiano when the detectives visit Brennan at the hospital. It remains unclear, however, if the detectives come to their final conclusions on their own, or if the information is a result of the research of the entire police department.

The grand finale of *The Jewel That Was Ours* is not as horrifying as in *A Great Deliverance* nor is it as action-packed as in *Grave Secrets*. Here, the two mysteries are quite classically explained to the assembled suspects in an auditorium.

With a rhetorical gift very much like Poirot, Inspector Morse begins to outline the facts concerning both cases including information gained from questioning his suspects. He claims that "[...] one of the jobs of the police force, and especially the CID, is to try to establish a *pattern* in crime [...]" (505). The detectives maintain that the key to the mystery lies in the victim himself. Thus, Morse briefly draws a sketch of Dr. Kemp's personality and then commences with a further analysis of the events taking place on the day of his murder. He then revises the alibis of all of the suspects and gradually excludes most of them from being the murderer. In order to keep the attention of his audience, Morse only vaguely refers to the gender of the killer or the existence of an accomplice. Finally, after a thorough description of the manner in which the murder takes place as well as the character of the person that has the nerves to dispose of Kemp's body, Morse officially names the villain. In the case of the theft of the jewel, the inspector pursues a different strategy. First, he declares that he knows the identity of



the thieves as well as their motives, but this time he leaves them with the opportunity to come forward and admit to their crimes. When no one decides to confess, Morse utilizes the same rhetoric as with the previous case. The final questions that are left open (and are not included in Morse's speech at the auditorium) are later answered in a conversation with the detective's superior, Chief Superintendent Strange.

Unlike in the other novels, the identity of the killer in *Vienna Blood* is not exposed within the very last few pages of the novel. Liebermann manages to unmask the culprit fairly early, however here the main difficulty lies not in exposing the murderer, but rather in catching and preventing him from committing new crimes. When the psychoanalyst finally succeeds in doing so, he is obliged to explain the remaining pieces of the mysteries to detective Rheinhardt, who in turn must report everything to his superior, commissioner Brügel. In this chain of explanations (Liebermann – Rheinhardt, Rheinhardt – Brügel), each person receives a gradually more incomplete account of events. Liebermann swears secrecy to the Freemasons and is thus unable to tell his detective friend everything about his encounter with Olbricht during a Masonic ritual, whereas Rheinhardt knows that Brügel is only interested in hard facts and as a result avoids mentioning Liebermann's seemingly far-fetched psychoanalytical interpretations. In addition, no one seems to be truly grateful that the mystery is finally solved. Frustrated that it is not he who solves the case, Rheinhardt does not really express his gratitude towards Liebermann and rather concentrates on finishing his report. Brügel is also only interested in the formality of having a case closed. On a surface level, it may seem that Liebermann is the person who gets the most satisfaction from solving the case. After all, he not only finds the criminal, battles and apprehends him, but he is also granted permission to write about his participation in the case in an academic work. Nevertheless, the lack of enthusiasm and gratitude from his fellow detectives leave him in a state of anger.

In *Mr Pottermack's Oversight*, the stage of explaining the mystery may be considered highly unconventional. Here, unlike in the other novels, Dr Thorndyke does not explain how he comes to his conclusions to fellow detectives or a group of assembled suspects, as these do not exist. In fact, when the inquiry concerning the body of Mr Lewson is finished with false conclusions, Thorndyke has no intention of correcting any errors. Only when Mr Pottermack comes up to the detective after the inquiry to discuss the case does Thorndyke put a simple, yet effective process of psychological manipulation into practice. Instead of directly accusing the criminal of

murder, he remains calm and simply states, “[t]here was such a wealth of curious matter that I find it difficult to single out any one point in particular. The case interested me as a whole, and especially by reason of the singular parallelism that it presented to another most remarkable case which was related to me in great detail by a legal friend of mine, in whose practice it occurred” (281). Thus, Thorndyke tells the story of “[...] the case of the dead man who was alive and the live man who was dead” (281) presenting it as a series of events which happen to anonymous people. At first, Mr. Pottermack is so overpowered by shock that instead of escaping the detective, he invites him for tea so that he can further relate the story of his crimes and how ‘his legal friend’ comes to uncover them. Although Thorndyke is certain of almost all of Pottermack’s motives and actions, a few questions still remain unanswered and before the detective decides to reveal the solution to the mystery, he announces one condition: “[...] you, too, shall search your memory, and if you can recall any analogous circumstances as having arisen within your experience or knowledge, you shall produce them so that we can make comparisons” (282). Underestimating the friendly-looking lawyer, Pottermack agrees to the deal. The first few sentences suffice to bring the criminal into a state of petrification: “[w]ith a violent effort he pulled himself together and made an attempt to continue the conversation. For it was borne in on him that he must, at all costs, find out what those cryptic phrases meant and how much this person – lawyer or devil – really knew. After all, he did not seem to be a malignant or hostile devil” (282). Indeed, Thorndyke is extraordinarily pleasant and kind during his final conversation with Pottermack. He is noted to watch the murderer with a faint smile or address him in an extremely courteous way. All in all, Thorndyke’s psychological maneuver not only takes Mr Pottermack by surprise, but it also leads him to indirectly confess to committing the crime. The fact that the detective concludes the conversation with a prediction of Pottermack’s happy life signifies that Thorndyke does not seek recognition (otherwise he would report his findings to the police), but is satisfied with the fact that he succeeds to prove to the criminal that even the seemingly perfect crime is detectable by a good sleuth.

### 4.3. Where The Corpse Lies – the Role of the Setting in Solving the Crime

From the past decade, the importance of setting in fiction has received growing interest and attention from writers and literary critics alike. A specific space may act as a background, symbolic reference or a means of expressing local color (see Geherin 3-6). However, as P. D. James observes, “[...] setting is particularly important to the crime novelist” (7). Indeed, the detective must bear in mind that a crime scene analysis does not only include a thorough search for clues, but it also has to be perceived according to the character of the city or village it is set in, the climate of the country and the access the setting has to experts and technology. P. D. James also mentions some other vital roles that setting plays in a crime novel:

Firstly, it sets the mood of the work, whether of suspense, horror, mystery, psychological darkness, or the excitement of vicarious danger. [...] Setting both influences and reveals character, particularly in its description of people’s houses and rooms since we can tell so much from the artefacts with which people choose to surround themselves and the ambience in which they live. Setting can profoundly influence plot and can have a symbolic importance [...]. (7-8)

Geherin, on the other hand, states different reasons for the unique value of setting for writers of crime:

[c]rime and mystery novels present an ideal opportunity to examine some of the artistic ways setting is used in fiction. For one thing, because of their essential subject matter – crime and its consequences- realism is fundamental to the genre and realistic depiction of setting is commonplace. [...] Finally, because crime novels are often published sequentially as part of an ongoing series, authors of crime fiction have multiple opportunities to create a distinctive sense of place. (8)

The following sub-chapters explore the presence and significance of four large cities located in different parts of the globe (Guatemala City, Montreal, Vienna and Oxford) as well as two villages situated in the English countryside (Keldale and Borley). Although some places are more vividly outlined than others (Reichs and Dexter even include maps in the opening pages of their novels), the setting in all the novels serves “an ornamental purpose” (Geherin 3); it does not really go beyond a “simple literal description – a word picture” (Geherin 6), and thus functions as merely “a backdrop for the action” (Geherin 6). Nevertheless, here, the primary subject of

interest is concerned with the question of whether or not a specific setting influences an investigation.

### 4.3.1. The City

**“The lights of the city begin to glow like innumerable goblin eyes, since they are the guardians of some secret, however crude, which the writer knows and the reader does not”**

- G. K. Chesterton, *A Defense of Detective Stories* (1902)

*Grave Secrets* mostly takes place in Guatemala, however there are a few episodes located in Montreal, Canada. Although the story begins in Chupan Ya, a picturesque village set between mountains, the setting quickly shifts to Guatemala City. Interestingly, Reichs provides a map of Guatemala and its neighboring countries at the beginning of the book and marks all the locations that play an important role in the story. Placing an American forensic anthropologist/detective in this rather exotic country has a number of consequences. Firstly, it positions Brennan as an outsider who is not familiar with the rules which govern the country, its cities and villages. She fails to comprehend why the excavation at Chupan Ya must be suspended without the presence of a judge/district attorney or why Galiano allows Dr. Hector Lucas, who comes on behalf of district attorney Señor Díaz, to confiscate the body recovered from the septic tank. As Brennan herself observes, “[w]hile I had some understanding of the Guatemalan legal system, I knew nothing of the jurisdictional rivalries and personal histories that can impede an investigation. I knew the stage, but not the players” (61). It is not long until the police and Galiano fill Brennan in on the particularities of their system. She learns about the drill when a body is found, the role of forensic doctors and judges in an investigation and the position and power of the police. Brennan realizes the Guatemalan criminal justice system is under the indisputable control of judges, it is a system based on corruption, fear and immorality. Galiano shares his insider’s knowledge of the character of investigations in Guatemala by stating: “[d]eath investigation here ain’t day care work. [...] Produce an autopsy finding or police report that implicates the wrong people, life’s no longer clean and easy. Reporting results can

be hazardous if the recipient of your report happens to be affiliated with the bad guys even though he's holding a prosecutorial office" (102).

Apart from legal issues, Brennan also expresses concern about her communication with locals. Although her knowledge of Spanish is sufficient (and almost everyone in the story speaks English anyway), she fears that her understanding of Guatemalans is too poor to gain their trust. She stresses, "I was an outsider in Guatemala, with a superficial grasp of its inner soul. I knew little of the people, their preferences in cars, jobs, neighborhoods, toothpaste. Their views toward law and authority. I was a stranger to their likes, their dislikes, their trusts, their lusts. Their reasons for murder" (62). Nevertheless, one may argue that Brennan's lack of insider knowledge does not negatively affect the investigation thanks to the involvement of local detectives Galiano and Hernández. In fact, having an outsider's perspective allows her to view the case in a fresh and more objective way. Moreover, as a foreigner, she gains the trust of another foreigner, Mrs. Specter, who asks Brennan to accompany her to Canada in order to find her daughter Chantale.

Working on an investigation in such a large city as Guatemala City requires good knowledge of each of its zones. An understanding of the city is expected from Brennan already when she receives a survey of the young women's places of work and study as well as the locations where they are last seen. Here, she proves that she is familiar with Guatemala City's zones and their character:

I stared at the pattern, realizing the answer to at least one question. I knew Guatemala City well enough to know that Claudia de la Alda, Lucy Gerardi, Patricia Eduardo, and Chantale Specter came from the affluent side of the tracks. There was a world of quiet streets and mowed lawns, not one of drugs and peddled fish. Unlike the poor and homeless, unlike the victims at Chupan Ya or the addict orphans in Parque Concordia, these women were not without power. (65)

Knowledge of Guatemala's climate also proves to be important in the investigation. When examining the corpse of Claudia de la Alda in the Kaminaljuyú ruins, Brennan is aware of the changes which the body may have undergone due to the climate. She asserts,

[i]n a climate like that of the Guatemala highlands, a body can be skeletonized in months or even weeks, depending upon access by insects and scavengers. If the cadaver is tightly wrapped, decomposition can be slowed down significantly. Muscle and connective tissue may even mummify. Such was the case here. The bones held together reasonably well. (134)

When part of the investigation is moved to Montreal, detectives Ryan and Brennan have a chance to put their knowledge of the city of their workplace to use. As insiders, they are easily able to decipher Chantale's abbreviations relating to specific locations in the city. The mysterious 'Clem' is Chez Tante Clémence, a Catholic shelter for street kids, while 'Tim' is "[...] Tim Hortons doughnut shop on Guy". This ultimately helps them to locate Chantale. Moreover, as Brennan's laboratory is located in Montreal, she has the opportunity to receive advice, opinions and assistance from other professional colleagues.

The university city of Oxford constitutes the playground for almost all of Collin Dexter's novels. *The Jewel That Was Ours* begins with a detailed map of Oxford, which includes a key to its colleges. However, unlike the map in *Grave Secrets*, which simply identifies the position of Guatemala and marks the cities or villages where the action of the story takes place, Dexter's map is far more detailed allowing an eager reader to track the locations of the detectives and suspects as they move around in the city. A reader who is unfamiliar with Oxford and its river is given the opportunity to follow Morse's deductions concerning the river bank where Dr Kemp's body may have been dumped. It may be argued, therefore, that the map functions as an invitation for the reader to join the hunt for the killer on the historic streets of Oxford.

The portrait of the city that emerges from *The Jewel That Was Ours* is not as romantic or enchanting as in Dexter's earlier novels or especially in the television series. When the coach of an American tourist group is stuck in a traffic jam just outside the city, the first impression of Oxford is rather disappointing: "[...] as the coach slowly moved, one car-length at a time, towards Headington round-about, a litter-strewn patch of ill-kempt grass beside a gaudily striped petrol station lent little enchantment to the scene" (338). As they enter Summertown, which is filled with "[...] banks, building societies, fruiterers, hairdressers, housing agents, newsagents, wine shops [...]" (339), the tourists immediately feel at home. As the tour guide gives his tourists interesting facts about certain locations such as Norham Gardens or Banbury Road, the reader is prone to get the feeling that he or she is also part of the tour. Indeed, the introduction to the city is rather depressing. According to Dougill, "[l]ike Morse's health, the city is in its long-term decline and there has been a downturn in the quality of life" (206). Nevertheless, as the tour proceeds, the negative and rainy image of Oxford fades away making way for a picture of a lively city whose abundance of historical sites and exciting events leaves no room for boredom.

Setting the murders and consequently the investigations in Morse's hometown brings many conveniences. Firstly, his insider knowledge of the city gives him an upper hand over the American tourists. He is familiar with the opening hours of various places and this helps him to uncover faults in suspects' alibis. Moreover, as the inspector has a good understanding of most train routes in England, he is able to deduce at which station Aldrich may have entered the train.

Another advantage of the setting concerns the fact that it is in Oxford that Morse's headquarters are situated. This allows him to immediately receive assistance from his fellow staff members (including Max, the pathologist) at any point in the investigation that he wishes.

It is necessary to underscore that living and working in Oxford does not produce the 'Oxford Disease' in Morse. Dougill defines the syndrome as "[...] a tragic malady which deludes its victims into believing they can never be wrong in any matter of knowledge or opinion" (206). As already mentioned, Morse is able to admit to errors in his deductions and hypotheses and treats them as mere signals that motivate him to start a new mental quest.

Similarly to Oxford, early twentieth century Vienna only functions as a background for events signifying that this location neither advances nor impedes the investigation. In his portrayal of Vienna, Tallis does not simply use the names of buildings or streets solely to pinpoint where the action takes place, but he adds depth to these places by describing their character. Thus, the Tiergarten is not presented as just any zoo, it is one of the most beloved spots in Vienna, a place frequented by families with children. Spittelberg, on the other hand, is depicted as a murky and creepy district: "[t]he carriage negotiated a tight corner and rattled down a gloomy alley that was hemmed in on both sides by ramshackle, tumbledown dwellings. Washing lines hung overhead like oversized threads of spider's silk" (28). In addition to the detailed descriptions of specific areas of the city, Tallis also provides insight into the tradition of Viennese coffeehouses. As Rheinhardt and Liebermann often discuss the case over a coffee and piece of cake, readers unfamiliar with Vienna are offered a glimpse of a typical coffeehouse menu which is filled with numerous kinds of delicious cakes and coffees. Readers who have already been to a Viennese coffeehouse are bound to smile when reading the fragment mentioning the fact that each coffee is served with a glass of tap water, a custom which is practiced until this day. However, it is crucial to mention that beneath the conventional portrayal of Vienna as the city of music and coffeehouses

lie many of the city's hidden levels and aspects. Firstly, Vienna is shown as a breeding ground for countless mysterious associations and secret societies which choose the city as a place where they can freely express themselves and practice their beliefs.

As Liebermann observes, “[i]t is a peculiarity of our city that different peoples can coexist and live in close proximity but never meet” (466). While German Nationalists, Freemasons, artists, doctors and writers mingle on the streets of Vienna, each unaware of the others' identity, interests and passions, another totally different world exists underneath the city in its sewers. This underground space is occupied by illegal immigrants who live in appalling conditions hoping that one day they will both literally and metaphorically rise to the top. Thus, by providing the reader with a spectrum of different sides to Vienna, Tallis highlights that there is more to this elegant and prestigious city than meets the eye. According to Liebermann,

[t]here was something about this city – *his* city – that attracted intrigue, conspiracy and sedition. Visionaries and prophets found it irresistible. Liebermann suddenly remembered the lamp-posts outside the Opera House, the feet of which were cast in the form of four winged sphinxes. Then he recalled the sphinxes in the Kunsthistorisches Museum, the sphinxes in the Belvedere gardens, and the sphinxes on Professor Freund's desk. The city was full of sphinxes. *Secrets, secrets, secrets.* (366)

#### 4.3.2. The Country

**“To the crime writer nothing is as it seems, no place can be guaranteed to be safe and horror lurks even in the familiar and peaceful place where we feel most at home”**

**-P D James, *The Scene of the Crime* (2002)**

The setting of the murder in *A Great Deliverance* is Keldale, a fictitious village in Yorkshire which is “[...] surrounded by woods, by the upward slope of meadow, by the feeling of absolute security and peace” (93). Placing an imaginary village (Keldale) in a real geo-political region (Yorkshire) is not an untypical writing strategy. According to P. D. James, crime writers take on this approach “[...] so that the topography – whether house, village, town or landscape – is recognizable but the location where the



murder takes place is imaginary. This is a convenient way of increasing credibility but avoiding the danger of using too specific a place" (9). Keldale is a village whose inhabitants go to great lengths to keep up the appearance of tranquility and goodness by hiding secret scandals and sins. At first glance, the fact that the murder takes place in the countryside may seem to be beneficial to the detectives. Unlike in the city, the number of buildings and suspects is limited, making a thorough investigation much easier. Furthermore, the small size of the village contributes to the fact that all inhabitants know each other quite well and are able to provide Lynley and Havers with a lot of information. Moreover, neither obtaining a forensic analysis from a professional laboratory nor traveling to London to find suspects seems to be problematic. As Kayman points out, "[...] while most detectives have offices in the city, a great many of their cases do seem to occur in country houses; what is important here, [...] is the sense of connection to contemporary urban reality" (43).

*Mr Pottermack's Oversight* takes place in Borley, an actual village in Essex, England. The importance of setting the crime on the outskirts of a remote English village becomes apparent already at the beginning of the novel. When Mr. Pottermack kills Mr. Lewson and has to fake the victim's footprints, the specific soil characteristic of the region, which records each tiny detail of a footprint, functions as a mixed blessing. On the one hand, it allows Mr. Pottermack to create counterfeit soles of Mr. Lewson's shoes, which play a vital role in misleading the police, but on the other hand, the accurateness of the footprints in the soil is also responsible for Mr. Pottermack's downfall as the trained eye of detective Thorndyke is able to detect the deception.

Furthermore, one may argue that the silence and isolation of the country are in the murderers's favor. The fact that the vicinity he lives in is almost entirely deserted allows him not only to plant deceiving evidence where he pleases, but it also enables him to transport an Egyptian mummy to his house and then carry it in fragments to a near-by gravel pit without being noticed. As the number of Borley's inhabitants is limited, finding the people who are involved in the story of first the bank forgery and then Mr Lewson's disappearance is much easier than it would be in a larger city. Here, not only do all the inhabitants know one another, but they are connected in a more or less obvious way. Another characteristic, which makes the country ideal for committing a crime, is the police's lack of skills and competence. The short passage describing the encounter between detective Thorndyke and the Superintendent of New

Scotland Yard insinuates that London not only possesses a much more professional and experienced police force, but it also offers access to the newest technological developments in crime detection. After all, Thorndyke's private laboratory is also located in a fictional building at Inner Temple in London.

The limitedness of the police may be considered to promote crime on the one hand, while on the other, it may be seen to elevate Thorndyke to the rank of a brilliant detective, as he seems to be the only person whose knowledge and reasoning permit him to solve complex mysteries.

#### **4.4. Perceiving the Crime Through Different Eyes – Narrative Perspectives**

Detective fiction offers writers a promising field for exploring and experimenting with narrative techniques and perspectives. In novels which are based on a 'whodunit' structure and which feature a heterodiegetic narrator, authors are challenged with creating a narrator who on the one hand, is all-knowing, yet for strategic purposes must hold back information in order to achieve the effect of suspense or surprise (as is the case in *A Jewel That Was Ours* and *Vienna Blood*). There exist, however, heterodiegetic narrators whose aim is not to entertain readers by evoking anticipation, but to simply function as a source of information (as in *Great Deliverance*). In the case of novels with a 'why and howdunit' structure, the narrator is relieved of the task of withholding information and later gradually revealing it. Here, the identity of the murderer is clear from the beginning of the novel, thus the focus of suspense is shifted from the question 'who?' to 'why?' and 'how?' (*Mr Pottermack's Oversight*). Homodiegetic narrators, regardless if they are sidekicks or the detectives themselves, present the investigation in an entirely different light. Unlike heterodiegetic narrators, they are not able to provide the reader with privileged knowledge or foreshadowing. Like the reader, they are limited to their own perspective of viewing various aspects of the investigation, which always has a hint of subjectivity. Without a doubt, the personal touch of homo- and autodiegetic narratives allows the reader to empathize with the narrator-character. Moreover, the way the narrator views

the events in the story very often gives readers valuable information concerning his or her personality and degree of reliability. This form of indirect characterization is especially significant when the narrator is the detective (e.g. Temperance Brennan in *Grave Secrets*).

The heterodiegetic narrator of *A Great Deliverance* is objective and informative in presenting the events in the story. However, apart from the omniscient viewpoint, George introduces the perspectives of Lynley and Havers, making *A Great Deliverance* a somewhat multi-perspectival novel. The detectives' thoughts and feelings are almost always represented in the form of quoted monologue, which is indicated by italics. By using this technique, George offers the reader a chance to view the detectives as well as the investigation through their own personal perception. According to George,

[...] I designed Barbara Havers to work with him [Thomas Lynley]. She would be his polar opposite and she would serve the function of introducing the reader to Lynley through her eyes and in her mind before the reader ever saw the man himself. I hoped in this way to prepare the reader to like – rather than to dislike- Lynley. Since Barbara hated him so much in that first novel and since she herself was fairly unlikeable, it seemed to me reasonable to conclude that however she felt about someone, the reader was likely to feel the opposite. (George qtd. in Stenger 134)

It is also crucial to mention that whereas quoted monologue is used mostly in connection to character assessment, the detectives' perception of the investigation is presented by the heterodiegetic narrator. It may be assumed that whereas George steers the reader into liking or disliking Lynley or Havers, she aims to illustrate the investigation in an objective way.

Dr Temperance Brennan is the autodiegetic narrator of *Grave Secrets*. The narrative is an account of her stay in Guatemala, which begins with an excavation project to recover the remains of massacre victims of a civil war and ends with the discovery of an immoral stem cell research project. Both the events and people involved in the investigation are presented through Brennan's subjective viewpoint. She views the tragedies that take place in Guatemala from the standpoint of a forensic anthropologist, a woman, a mother, a foreigner, an American and finally, a detective. By using an autodiegetic narrator, Reichs makes Brennan's story more personal and more likely to evoke empathy in the reader. Sympathy is achieved not only by describing events which are personally important to the narrator, but also thanks to her unique narrative style. Brennan's account of the investigation is mingled with casual

descriptions of what she eats or drinks, the shower gels and make-up she uses and what she does or thinks about during her private time in her room.

Although all characters (including Brennan) are characterized directly by the narrator, their actions and behavior in various situations allow the reader to assess them on his or her own. It is clear, however, that the narrator tends to foreground certain features of a character depending on her perception of him or her. And thus, Galiano and Ryan are not merely described as fellow detectives working on the same investigation, but they also become potential candidates as lovers/partners. Therefore, it is difficult to assess the men as investigators mainly due to the fact that the reader only sees them in action when they are in the presence of Brennan. This is different in the case of Lynley and Havers, whose actions during the entire investigation are reported by a heterodiegetic narrator.

Moreover, unlike in *A Great Deliverance* where the narrator does not omit any details concerning characters' thoughts, feelings, reactions, facial expressions, gestures, etc., in *Grave Secrets* these elements are prone to escape Brennan's attention leaving her and the reader with limited knowledge of the situation.

*The Jewel That Was Ours* is told by an heterodiegetic narrator who not only gives information concerning the feelings, thoughts and actions of the characters in the story, but also additionally captivates readers by using dramatic irony. At the beginning of the novel, the reader is not presented with the crime right away. In fact, the first four chapters simply relate the beginning phases of the American tourists' journey to Oxford, whereas it is only in chapter five, in which the actions of one of the tourists, Laura Stratton, are precisely described, that the narrator reveals: "[...] and in the very few minutes of life remaining to her she was to have no opportunity of revising that rather harsh judgement" (344). This device is also used to foreshadow the murder of Dr Kemp. As the narrator discloses, "[i]t was during this hour, between 1 p.m. and 2 p.m., as Morse and Lewis were later to learn, that the scene was irreversibly set for murder" (392). Yet another example of dramatic irony in the novel is when the narrator mentions that Morse often tends to be wrong. This seemingly unimportant comment in fact predicts the inspector's big mistake concerning the manner, motive and murderer. Exposing information that is unknown to the characters may be seen to have two functions. Firstly, it aims to evoke interest and secondly, it gives the reader an advantage over the detectives as he or she no longer possesses such limited knowledge.

The quotes which appear at the beginning of each chapter play a vital role in the narrative. Not only do they foreshadow upcoming events, but they also suggest a certain viewpoint of how to perceive the actions in a particular chapter.

Furthermore, in contrast to *A Great Deliverance*, where the crime is perceived primarily through the eyes of the detectives, *The Jewel That Was Ours* also presents the perspectives of almost all of the suspects allowing the reader to draw his or her own conclusions concerning their personalities, actions and alibis.

Thus, it may be concluded that Dexter's narrator is slightly more active than the typical almighty and all-knowing storyteller. Here, the narrator attempts to interact with the reader by either stimulating him or her with additional information that the characters in the story are not yet aware of, or by inspiring him or her to reflect on the quotes which initiate each chapter.

*Vienna Blood* is also narrated by a heterodiegetic narrator. The tone of the narration is rather serious and there are no attempts to address the reader. As far as perceiving the investigation is concerned, one may argue that until a certain point in the novel, the reader knows as much as the characters. This moment takes place when Liebermann's friend Kanner confesses he is a Freemason and later convinces the leader of the Masonic lodge to allow the psychoanalyst to take part in an important ritual where he presumes Olbricht will strike again. It is here that the reader witnesses the events that due to Liebermann's promise to the Freemasons can unfortunately not be revealed to Rheinhardt. This narrative tactic gives readers an advantage over the inspector and avoids leaving them with the frustration of not being allowed to share a secret.

*Mr Pottermack's Oversight* is an inverted detective story and as a result, contains many interesting issues as far as narratology is concerned.

Firstly, it is important to underscore that the fact that all the details of the crime are known to the reader before they are known to the detective place the reader in a privileged position. The reader is also advantaged as he also has greater knowledge than Mr. Pottermack. As the heterodiegetic narrator observes, "[...] inasmuch as coincidences usually seem to demand some explanation, we may venture to pursue the question that the reader may attain to the enlightenment that was denied to Mr. Pottermack" (253). This short quote already gives the reader valuable information about the narrator. First of all, he or she is aware of his audience and addresses it throughout the narrative either by using the term 'the reader/readers' or with the

pronoun 'we', thus creating a sense of solidarity and community. Secondly, the quote shows that the narrator is conscious of the fact that the reader is granted privileged knowledge.

Furthermore, inverting the narrative's structure automatically transforms the focus of the book from a 'whodunit' to a 'why and howdunit'. This shift in perspective surely has an influence on the level of suspense. Here, despite the fact that suspense is maintained on a fairly low and balanced level throughout the entire novel (after all, the book's title as well as a few instances of foreshadowing indicate that Mr. Pottermack's crime will contain an oversight and thus will be disclosed), the narrator still manages to introduce a surprise at the end of the story.

Freeman's narrator may be viewed as having the style of a storyteller. He presents the story of Mr. Pottermack's oversight as if it were a case study. This statement may be supported by the numerous metanarrative comments: "[a] conscientious desire on the part of the present historian to tell his story in a complete and workmanlike fashion from the very beginning raises the inevitable question, What was the beginning?" (18), "[i]n the last chapter it was stated that [...]" (133), "[r]eaders who have followed this history to its presented stage will have realized by this time that [...]" (205). Another passage arguing against the narrator's objectivity suggests that he is gender-biased: "[t]o the weaker vessels the sudden appearance of an apparently insuperable obstacle is the occasion for abandoning hope and throwing up the sponge. But Mr. Pottermack was of a tougher fibre" (205).

Moreover, *Mr Pottermack's Oversight* may be viewed to contain a frame story as Stalker retells a story, which he himself hears from a director of a bank. At this point, one may be tempted to raise the question of reliability. Although Stalker shows neither "syntactic indicators of a high degree of personal involvement" (Nünning 27-28) nor does he appear "[...] to represent something that comes into conflict with the system of values that the discourse as a whole presents" (Lothe 26), he does, however, have "[...] limited knowledge of or insight into what he is narrating" (Lothe 26) and thus may be considered unreliable. Nevertheless, Thorndyke trusts his friend and decides to treat the facts presented by him as reliable. If this were not the case, however, it may be assumed that Thorndyke's investigation would have a high chance of not ending in success.

## 5. Conclusion

At the beginning of this thesis, it is assumed that the strong fascination with detective fiction stems from readers' curiosity to find out 'who?', 'why?' and 'how?', questions which almost always regard the criminal and his or her actions. This paper aims to reverse this common perspective and apply the above mentioned questions to the detective. By exploring who the detective is, why he or she decides to investigate a crime and how he or she does so, the reader gains valuable insight into the intriguing psychology of a detective. It is valuable, because only through understanding the detective's mind can the reader truly understand the investigation and how the solution to the mystery is achieved.

The characteristic feature of each investigation is the fact that it consists of a series of stages. These are as follows: getting informed about the crime, inspecting the scene of the crime, examining the body, gathering clues and evidence, suspect and/or witness interrogation, deducing connections and possibilities (putting the pieces of the puzzle together), and finally, explaining the mystery, which almost always (however Freeman's novel shows that there are exceptions) ends in arresting the criminal. Yet, although all these stages can be found in each of the chosen novels, it is the detective's personality which determines how and to what extent each step of the investigation is conducted.

Already the first stage of the inquiry illustrates the variety of ways in which the detectives may be informed about the crime and how this influences the investigation. The fact that Lynley and Havers are very well-informed about a brutal murder in Keldale by their superiors helps them to develop certain hypotheses before even visiting the crime site. Morse, on the other hand, has to deal with two crimes, the first of which he knows nothing about, while information about the second crime is presented to him by his sidekick, Lewis, at the scene of the crime. The step of gathering information about the case seems to be one of the most crucial steps for Dr Thorndyke, who bases most his inferences on facts obtained from his friend Stalker.

A thorough inspection of the crime scene is assumed to reveal the most clues about the murderer as well as the murder itself. A detection of clues demands a unique skill of observation as well as good memory. Interestingly, detectives have a very distinctive approach to this matter. While for detectives like Havers, observation of the

crime site and the memory of the facts told to her about the Teys family lead her to groundbreaking advances in the investigation, Inspector Morse eludes inspecting the place of the two crimes almost entirely.

Essentially, what the novels share is awareness of the importance of forensic science. In *A Great Deliverance*, St James' reconstruction of the Teys' dog murder leads Lynley to reject some of his theories about the crime. In *Grave Secrets*, almost the entire success of the investigation is owed to Brennan's forensic expertise and her access to other fellow experts. *Vienna Blood* shows that even the most basic laboratory analyses can significantly contribute to dismissing suspects and discovering clues about the murderer which are invisible to the eye. In the case of *Mr Pottermack's Oversight*, the assistance of forensic experts helps Thorndyke in confirming his theory about the identity of the criminal. As far as *The Jewel That Was Ours* is concerned, although the pathologist's experience and knowledge is limited, his analysis is enough to provide Morse with enough information to develop a few hypotheses.

Gathering clues and evidence proves to be one of the most challenging tasks as the detectives have to distinguish which clues are significant to the investigation, which are not, and finally, which are counterfeit (as in the case of *Mr Pottermack's Oversight*). Here, the more sophisticated the criminal, the more untypical and creative the approach in choosing where to look for clues has to be.

The novels also prove that questioning suspects is most effective when it is carried out by a detective with not only a lot of experience, but also with a thorough understanding of human psychology. Without doubt, the biggest authorities in this sector are Thomas Lynley and Dr Maxim Liebermann.

The detecting techniques of the detectives discussed are, in compliance with the hypotheses of this thesis, largely based on deduction. However, the figures of Lynley, Brennan and Liebermann show that other methods connected to intuition, chance or psychoanalysis may be other strong contributors. Those detectives who use only logic to solve a case are observed to use this ability in different ways. Whereas Morse views an investigation as a crossword or puzzle that must be retraced if an error is made, Dr Thorndyke has a more mathematical or scientific approach in which he puts various hypotheses to a test until he is conclusively able to answer his questions with a 'yes' or a 'no'.

Finally, the analysis of the novels reveals that explaining the mystery can be done in a number of different ways, ranging from the traditional assembling of suspects



to an action-packed duel with the culprit, in which all the remaining questions are answered.

It may be concluded that the personality of the detective is one of the most important factors which shape and add flavor to an investigation. Access to help from others, such as forensic specialists or other detectives, also plays a key role in successfully solving a case. However, the analysis of the novels also demonstrates that there are numerous other aspects which influence the detectives' work.

One of these aspects is paperwork. In the case of a detective team or a detective working with a sidekick, the task of dealing with police formalities is almost always assigned to the inferior, allowing the detective proper to focus solely on the investigation. When a detective works alone, however, he or she is burdened with paperwork, which is often so time- and mentally consuming that wholehearted involvement in the investigation of a case is hindered, if not impossible. Thus, the observed tendency is as follows: the more paperwork a detective has to do, the less involved he or she is in an investigation.

Equipment available to detectives constitutes another factor. The detective's tools obviously depend on the time period the novel is set in as well as the access he or she has to various technologies. Whereas Temperance Brennan has the luxury of inspecting the victim's clothes using a sophisticated forensic light source called Luma Lite, Rheinhardt and Liebermann are fascinated by the possibilities a simple flashlight gives them.

In the five analyzed novels, gender does not seem to be a problematic issue. What may be observed, however, in both the case of Brennan and Havers, is that a lack of emotional attachments as well as typical feminine behavior (putting on make-up, dressing up, etc.) is beneficial to the investigation as first of all, the women do not serve as a distraction for their superiors or sidekicks and secondly, they are more willing to face the dangers of chasing a criminal.

The setting is also discussed here in relevance to its impact on an investigation. It may be concluded that working in the city offers easier and faster access to advanced technologies and experts than in the country. However, if a village is situated not very far from a large city, its limitedness does not pose a threat to the pace or progress of an investigation.

The final point of analysis in this thesis concerns how different narrative perspectives influence the way in which readers view a crime. The heterodiegetic

narrator may utilize a number of different techniques of presenting the characters and the investigation. George's narrator, for example, primarily functions as a source of information, however by the means of quoted monologue, readers additionally view the case through the detectives' eyes. The narrator in Dexter's novel takes on a much more active role by trying to engage the reader in a mental duel against Morse, firstly by providing the viewpoints of suspects and secondly, by using dramatic irony, thus seemingly giving the reader an upper-hand over the inspector. *Mr Pottermack's Oversight* has a different strategy altogether. Here, the narrator begins the narrative with an account of the murder along with the revelation of the murderer and only later relates how the detective gradually tracks down the criminal.

The conclusion of this thesis may be viewed through the prism of Dorothy L. Sayers' statement, claiming that "[t]here certainly does seem a possibility that the detective story will come to an end, simply because the public will have learnt all the tricks" (qtd. in Panek 100). The chosen novels are only five in the expanding sea of literature on crime and detection, yet they already show that learning all the tricks is impossible as with the endless range of detective minds comes an equally large set of detecting techniques.

## 6. Bibliography

### *Primary sources:*

Dexter, Colin. *The Jewel That Was Ours*. The Third Inspector Morse Omnibus. London: Pan, 1998.

Freeman, Richard Austin. *Mr Pottermack's Oversight*. London: The Hogarth Press, 1988.

George, Elizabeth. *A Great Deliverance*. London: Bantam Books, 1989.

Poe, Edgar Allan. *The Complete Stories*. 3rd Print. London: Campbell, 1992.

Reichs, Kathy. *Grave Secrets*. New York: Pocket Books, 2003.

Tallis, Frank. *Vienna Blood: Volume Two of the Lieberman Papers*. London: Century, 2006.

### *Secondary sources:*

Abrams, Jerold J. *The Philosophy of Stanley Kubrick*. Lexington: University Press of Kentucky, 2007.

Auden, Wystan Hugh. "The Guilty Vicarage: Notes on the Detective Story, by an Addict." *The Dyer's Hand and Other Essays*. London, 1962. 146-158.

Beattie, J. M. "Early Detection: The Bow Street Runners in Late 18th Century-London". *Police Detectives in History, 1750-1950*. Ed. Emsley, Clive and Haia Shpayer-Makov. Aldershot: Ashgate Publishing, 2006. 15-32.

Bell, Ian A. "'He Do the Police in Different Voices': Representations of the Police in Contemporary British Crime Fiction". *The Art of Murder: New Essays on Detective Fiction*. Ed. H. Gustav Klaus and Stephen Knight. Tübingen: Stauffenburg, 1998. 180-193.

Berg, Bruce L. *Policing in Modern Society*. Boston, Mass.: Butterworth Heinemann, 1999.

Berglund, Birgitta. "Desires and Devices: On Women Detectives in Fiction". *The Art of Detective Fiction*. Ed. Chernaik, Warren, Swales and Robert Vilain. Basingstoke: Macmillan, 2000. 138-152.

Betz, Phyllis M. *Lesbian Detective Fiction: Woman as Author, Subject and Reader*. Jefferson, NC : McFarland, 2006.

Bordwell, David; Staiger, Janet and Kristin Thompson. *The Classic Hollywood Cinema: Film Style and Mode of Production to 1960*. London: Routledge, 1988.

Browne, Ray B, and Lawrence A. Kreiser. Introduction. *The Detective as Historian: History and Art in Historical Crime Fiction*. By Browne and Kreiser. Bowling Green, Ohio: Bowling Green State Univ. Popular Pr., 2000. 1-10.

Chesterton, G. K. "A Defence of Detective Stories". *Detective Fiction: Crime and Compromise*. Ed. Dick Allen and David Chacko. New York: Harcourt Brace Jovanovich, 1974. 384-86.

Cuddon, John A. *The Penguin Dictionary of Literary Terms and Literary Theory*. 3rd ed. London: Penguin Books, 1992.

Cuddon, John A. *A Dictionary of Literary Terms and Literary Theory*. 4. Ed. Rev. by C. E. Preston. Oxford: Blackwell, 1998.

Davies, David Stuart. Introduction. *Vintage Mystery and Detective Stories*. Hertfordshire: Wordsworth Editions Limited, 2006. 11-18.

Dougill, John. *Oxford in English Literature: The Making, and Undoing, of 'the English Athens'*. Ann Arbor, Michigan: University of Michigan Press, 1998.

Dove, George. *The Police Procedural*. Bowling Green, OH: Bowling Green State University Popular Press, 1982.

Dove, George. *The Reader and the Detective Story*. Bowling Green, OH: Bowling Green State University Popular Press, 1997.

Drabble, Margaret. *The Oxford Companion to English Literature*. 5th ed. Rev. Oxford : Oxford Univ. Press, 1995.

Emsley, Clive and Haia Shpayer-Makov. Introduction. *Police Detectives in History, 1750-1950*. Aldershot: Ashgate Publishing, 2006. 1-14.

Forshaw, Barry. *The Rough Guide to Crime Fiction*. 1st ed. London: Rough Guides, 2007.

Gavin, Adrienne E. "Feminist Crime Fiction and Female Sleuths". *A Companion to Crime Fiction*. Ed. Charles Rzepka and Lee Horsley. Oxford: Wiley-Blackwell, 2010. 258-269.

James, Phyllis, D. Introduction. *Scene of the Crime: the Importance of Place in Crime and Mystery Fiction*. By David Geherin. Jefferson, N.C.: McFarland and Co., 2008. 3-8.

Gill, Martin, and Jerry Hart. "Private Investigators in Britain and America: Perspectives on the Impact of Popular Culture". *Policing: An International Journal of Police Strategies & Management*, 20.4 (1997): 631 – 640.

- Glover, David. "The Thriller". *The Cambridge Companion to Crime Fiction*. Ed. Priestman, Martin. Cambridge: Cambridge Univ. Press, 2003. 135-154.
- Gosselin, Adrienne Johnson. *Multicultural Detective Fiction: Murder from the "Other" Side*. New York, NY: Garland, 1999.
- Grella, George. "The Hard-Boiled Detective Novel". *Detective Fiction: A Collection of Critical Essays*. Ed. Winks, Robert W. Englewood Cliffs, N.J.: Prentice-Hall, 1980. 103-120.
- Hess, Kären M, and Christine Hess Orthmann. *Introduction to Law Enforcement and Criminal Justice*. 9th ed. Wadsworth: Cengage Learning, 2008.
- Hillerman, Tony, and Rosemary Herbert. Introduction. *The Oxford Book of American Detective Stories*. By Hillerman and Herbert. New York: Oxford Univ. Press, 1996. 3-9.
- Horsley, Lee. *The Noir Thriller*. Basingstoke: Palgrave, 2001.
- Horsley, Lee. "American Hard-Boiled Crime Fiction, 1920s-1940s". 2002. *CrimeCulture*. 1 April 2011 < <http://www.crimeculture.com/Contents/Hard-Boiled.html>>.
- Horsley, Lee. "An Introduction to British Noir". 2002. *CrimeCulture*. 2 April 2011 < <http://www.crimeculture.com/Contents/Hard-Boiled.html>>.
- Horsley, Lee. *Twentieth-Century Crime Fiction*. Oxford: Oxford University Press, 2005.
- Horsley, Lee. "From Sherlock Holmes to Present". *A Companion to Crime Fiction*. Ed. Charles Rzepka and Lee Horsley. Oxford: Wiley-Blackwell, 2010. 28-42.
- Irwin, John T. *The Mystery to a Solution: Poe, Borges, and the Analytic Detective Story*. Baltimore, Md.: Johns Hopkins Univ. Press, 1996.
- Jackson, Christine A. *Myth and Ritual in Women's Detective Fiction*. North Carolina: Mcfarland&Co Inc. Publishers, 2002.
- Jackson, Louise Ainsley. *Women Police: Gender, Welfare and Surveillance in the Twentieth Century*. Manchester: Manchester University Press, 2006.
- James, Phyllis Dorothy. Foreword. *Scene of the Crime: A Guide to the Landscape of British Detective Fiction*. By Julian Earwaker and Kathleen Becker. London: Aurum Press Ltd., 2002. 7-9.
- Kayman, Martin A. "The Short Story from Poe to Chesterton". *The Cambridge Companion to Crime Fiction*. Ed. Priestman, Martin. Cambridge: Cambridge Univ. Press, 2003. 41-58.

- Knight, Stephen. "Enter the Detective: Early Patterns of Crime Fiction". *The Art of Murder: New Essays on Detective Fiction*. Ed. H. Gustav Klaus and Stephen Knight. Tübingen: Stauffenburg, 1998. 10-23.
- Knight, Stephen. "The Golden Age". *The Cambridge Companion to Crime Fiction*. Ed. Priestman, Martin. Cambridge: Cambridge Univ. Press, 2003. 77-94.
- Kungl, Carla T. *Creating the Fictional Female Detective: the Sleuth Heroines of British Women Writers, 1890 – 1940*. Jefferson, NC: McFarland, 2006.
- Lange, Bernd-Peter. "The Detective as a Chess Player: Poe, Doyle, Dibdin". *The Art of Murder: New Essays on Detective Fiction*. Ed. H. Gustav Klaus and Stephen Knight. Tübingen: Stauffenburg, 1998. 50-66.
- Lehman, David. *The Perfect Murder: A Study in Detection*. New York: Michigan University Press, 2000.
- Lindsay, Elizabeth Blakesley. *Great Women Mystery Writers*. 2nd ed. Westport, Conn: Greenwood Press, 2007.
- Lothe, Jakob. *Narrative in Fiction and Film: An Introduction*. Oxford: Oxford Univ. Press, 2000.
- Makinen, Merja. "Agatha Christie (1890 – 1976)." *A Companion to Crime Fiction*. Ed. Charles Rzepka and Lee Horsley. Oxford: Wiley-Blackwell, 2010. 415-426.
- Malmgren, Carl D. *Anatomy of Murder: Mystery, Detective, and Crime Fiction*. Bowling Green, OH: Bowling Green State University Popular Press, 2001.
- Marcus, Laura. "Detection and Literary Fiction." *The Cambridge Companion to Crime Fiction*. Ed. Priestman, Martin. Cambridge: Cambridge Univ. Press, 2003. 245-267.
- Marks, Jeffrey Alan. *Anthony Boucher: A Biobibliography*. Jefferson, NC: McFarland & Co., 2008.
- McCabe, Jess. "Top 10 Female Detectives." *Guardian.co.uk* 29 April 2011. 21 July 2011 < <http://www.guardian.co.uk/commentisfree/2011/apr/29/top-10-female-detectives-zen>>.
- McCann, Sean. *Gumshoe America: Hard - Boiled Crime Fiction and the Rise and Fall of New Deal Liberalism*. Durham, NC :Duke University Press, 2000.
- Merriam-Webster's Encyclopedia of Literature*. Springfield, Mass.: Merriam-Webster, 1995.
- Messent, Peter. "The Police Novel". *A Companion to Crime Fiction*. Ed. Charles Rzepka and Lee Horsley. Oxford: Wiley-Blackwell, 2010. 175-186.
- Murfin, Ross C., and Supryia M. Ray. *The Bedford Glossary of Critical and Literary Terms*. 2nd ed. Boston, Mass.: Bedford/St. Martin's, 2003.

Nünning, Ansgar. *Unreliable Narration: Studien zur Theorie und Praxis Unglaubwürdigen Erzählens in der Englischsprachigen Erzählliteratur*. Trier: WVT, Wiss. Verl. Trier, 1998.

Ousby, Ian. *The Cambridge Guide to Literature in English*. Rev. Ed. 1. Publ., Reprint with Corr. Cambridge: Cambridge Univ. Press, 1995.

Palmiotto, Michael. *Criminal Investigation*. 3rd ed. Lanham, MD: University Press of America, 2004.

Panek, LeRoy L. *An Introduction to the Detective Story*. Bowling Green, Ohio: Univ. Popular Pr., 1987.

Panek, LeRoy L. "Post-War American Police Fiction". *The Cambridge Companion to Crime Fiction*. Ed. Priestman, Martin. Cambridge: Cambridge Univ. Press, 2003. 155-171.

Panek, LeRoy L. *Watteau's Shepherds: the Detective Novel in Britain, 1914-1940*. Bowling Green, OH: Bowling Green University Popular Press, 1979.

Pepper, Andrew. "The 'Hard-boiled' Genre". *A Companion to Crime Fiction*. Ed. Charles Rzepka and Lee Horsley. Oxford: Wiley-Blackwell, 2010. 140-151.

*Pinkerton Consulting and Investigations*. Securitas. 25 May 2011  
<<http://www.securitas.com/pinkerton/en/About-Pinkerton/The-Pinkerton-Detective-Agency-Our-History/>>.

Pittard, Christopher. "Victorian Detective Fiction: An Introduction". 2003. *CrimeCulture*. 27 March 2011 <<http://www.crimeculture.com/Contents/VictorianCrime.html>>.

Plain, Gill. *Twentieth-Century Crime Fiction: Gender, Sexuality and the Body*. Edinburgh: Edinburgh Univ. Press, 2001.

Porter, Dennis. *The Pursuit of Crime: Art and Ideology in Detective Fiction*. New Haven: Yale University Press, 1981.

Priestman, Martin. *The Cambridge Companion to Crime Fiction*. Cambridge: Cambridge Univ. Press, 2003.

Pyrhönen, Heta. „Detective Fiction”. *Routledge Encyclopedia of Narrative Theory*. Ed. David Herman; Manfred Jahn and Marie-Laure Ryan. London: Routledge, 2005. 103-104.

Pyrhönen, Heta. "Criticism and Theory". *A Companion to Crime Fiction*. Ed. Charles Rzepka and Lee Horsley. Oxford: Wiley-Blackwell, 2010. 43-56.

Pyrhönen, Heta. *Mayhem and Murder: Narrative and Moral Problems in the Detective Story*. Toronto: University of Toronto Press, 1999.

Pyrhönen, Heta. *Murder from an Academic Angle: an Introduction to the Study of the Detective Narrative*. Columbia, SC: Camden House, 1994.

Raczkowski, Christopher T. "The Simple Art of Murder Criticism". *MFS Modern Fiction Studies* 53.4 (2007): 876-886.

Rollyson, Carl E. Introduction. *Critical Survey of Mystery and Detective Fiction*. By Rollyson. Vol.1. Rev.Ed. Pasadena, Calif: Salem Press, 2008. xvii – xxi.

Rowland, Susan. "The 'Classical' Model of the Golden Age". *A Companion to Crime Fiction*. Ed. Charles Rzepka and Lee Horsley. Oxford: Wiley-Blackwell, 2010. 117-127.

Rule, Ann. *Lust Killer*. New York: Signet, 1983.

Rzepka, Charles; Horsley, Lee. *A Companion to Crime Fiction*. Oxford: Wiley-Blackwell, 2010.

Scaggs, John. *Crime Fiction. The New Critical. Idiom*. London and New York: Routledge, 2005.

Schmid, David. "Serial Killer Fiction". 2005. *CrimeCulture*. 13 April 2011  
<[http://www.crimeculture.com/Contents/Serial\\_Killers\\_Fiction.html](http://www.crimeculture.com/Contents/Serial_Killers_Fiction.html)>.

Schmid, David. "True Crime". *A Companion to Crime Fiction*. Ed. Charles Rzepka and Lee Horsley. Oxford: Wiley-Blackwell, 2010. 198-209.

Schütt, Sita A. „French Crime Fiction". *The Cambridge Companion to Crime Fiction*. Ed. Priestman, Martin. Cambridge: Cambridge Univ. Press, 2003. 59-76.

Seed, David. *A Companion to Twentieth-Century United States Fiction*. Malden, Massachusetts: Wiley-Blackwell, 2009.

Shiloh, Ilana. *The Double, the Labyrinth and the Locked Room: Metaphors of Paradox in Crime Fiction and Film*. New York: Peter Lang Publishing, Inc., 2011.

Shipley, Joseph T. *Dictionary of World Literary Terms: Forms, Technique, Criticism*. Compl. Rev. and Enl. Ed. Boston, Mass.: The Writer, 1970.

Shpayer-Makov, Haia. "Explaining the Rise and Success of Detective Memoirs". *Police Detectives in History, 1750-1950*. Ed. Emsley, Clive and Shpayer-Makov. Introduction. Aldershot: Ashgate Publishing, 2006. 103 -134.

Simpson, Philip. "Noir and the Psycho Thriller". *A Companion to Crime Fiction*. Ed. Charles Rzepka and Lee Horsley. Oxford: Wiley-Blackwell, 2010. 187-197.

Smajić, Srdjan. *Ghost-Seers, Detectives, and Spiritualists: Theories of Vision in Victorian Literature and Science*. Cambridge: Cambridge University Press, 2010.



Stevenson, John Allen. "Crime, Detective, and Mystery Novel". *Encyclopedia of the Novel : A - L*. Ed. Paul Schellinger. Chicago, Ill.: Dearborn, 1998. 256-259.

Swales, Martin. Introduction. *The Art of Detective Fiction*. Ed. Chernaik, Warren, Swales and Robert Vilain. Basingstoke: Macmillan, 2000.

Symons, Julian. *Bloody Murder: from the Detective Story to the Crime Novel: a History*. London: Faber & Faber, 1972.

Todorov, Tzvetan. "The Typology of Detective Fiction". *Modern Criticism and Theory: a Reader*. Ed. David Lodge and Nigel Wood. 3rd ed. Harlow: Longman , 2008. 226-232.

Van Dine, S.S. „Twenty Rules For Writing Detective Stories". *The Art of the Mystery Story: a Collection of Critical Essays*. Ed. Howard Haycraft. 2nd ed. New York: Carroll & Graf, 1992. 189-193.

Wenzel, Peter. "Spannung in der Literatur: Grundformen, Ebenen, Phasen". *Spannung: Studien zur englischsprachigen Literatur*. Ed. Raimund Borgmeier and Peter Wenzel. Trier: Wissenschaftlicher Verlag, 2001. 22-35.

Wilson, Dean and Mark Finnane. "From Sleuths to Technicians? Changing Images of the Detective in Victoria". *Police Detectives in History, 1750-1950*. Ed. Emsley, Clive and Haia Shpayer-Makov. Aldershot: Ashgate Publishing, 2006. 135-156.

Worthington, Heather. "From *The Newgate Calendar* to Sherlock Holmes". *A Companion to Crime Fiction*. Ed. Charles Rzepka and Lee Horsley. Oxford: Wiley-Blackwell, 2010. 13-27.

## 7. Index

### A

*A Great Deliverance* 45-51, 69, 81-82, 86-87, 91, 95, 104-105, 107  
 Allingham, Margery 19  
 Auden, W.H. 8

### B

Beattie, J. M. 39  
 Bell, Ian A. 7, 38  
 Berglund, Birgitta 44  
 Betz, Phyllis M. 6, 8  
*Black Mask* 29  
 Borley 72, 76, 80, 81, 85, 90, 99, **104-105**  
 Bow Street Runners 38, 40  
 Brennan, Temperance **51-55**, 69-70, 73-74, 77-78, 82-83, 87-88, 91-92, 96, 100-102, 107-108  
 Browne, Ray B. 36  
 Burnett, William Ripley 20

### C

Cain and Abel 13  
 Chandler, Raymond 20, 22, 29  
 Chesterton, Gilbert K. 18, 19, 22, 37, 100  
 classic detective story 5, **25-27**  
 clue-puzzle mystery 25  
 cozy mystery 21, 26-27  
 criminal as the detective's alter-ego 33, **43**  
 crime fiction **11-13**, 24, 99  
 criticism **21-24**  
 cross-examination **86-90**

### D

Daniel, Susanna and the elders 13  
 Davies, David Stuart 51  
 detective as hero 29-35, **43-44**  
 detective as historian 36, **44**  
 detective as psychoanalyst **43**, 62-65  
 Detective Club 20  
 Detective Decalogue 9  
 detective fiction **5-45**  
 Detective Police 39  
 detective story formula **6-11**, 25, 45

Dove, George 6, 35  
 Doyle, Arthur Conan 7, **17-18**, 32  
 Dupin, Auguste 4, **16-17**, 42

### E

Eco, Umberto 22, 37  
 Emsley, Clive 39  
 equipment 61, 85

### F

Father Brown 19  
 female detective 9, 21, 24, 41, **44-45**, 51  
 Fielding, Henry 38, 40  
 fingerprint analysis 76, 80, 86  
 Finnane, Mark 39  
 footprint analysis 13, 60, 66, 68, 71, 76, 84-85, 90, 105  
 forensic science 42, **76-81**  
 Forshaw, Barry 13-14, 32, 34, 36  
 Freeman, Richard Austin 79, 110

### G

Gavin, Adrienne E. 24  
 gentleman detective 18, **42**, 45, 87  
 George, Elizabeth 69, 78, 91, 95, 107  
 Gill, Martin 37-38  
 Glover, David 32  
 Golden Age 6, 8, **18-28**, 44  
 Goodwin, Isabella 41  
 Gosselin, Adrienne Johnson 22  
 Grella, George 29-31  
 Guatemala City 100-101

### H

*Hamlet* 14  
 Hammett, Dashiell 20, 29  
 hard-boiled 20, 21, **26-35**, 42, 44  
 Hart, Jerry 37-38  
 Havers, Barbara 46-48, **49-51**, 69-70, 72-73, 81-82, 86-87, 90, 95, 105, 107  
 Herbert, Rosemary 4, 5, 9  
 Hillerman, Tony 4, 5, 9  
 historical detective story 36

Himes, Chester 36  
 Holmes, Sherlock 10, **17-19**, 42  
 Horsley, Lee 21, 25-33

## I

Irwin, John T. 28  
 inverted detective story 71, 109

## J

Jackson, Christine A. 26, 39-40  
 James, P.D. 7, 99, 104

## K

Kayman, Martin A. 105  
 Keldale 47, 69, 81, 99, **104-105**  
 Knight, Stephen 4, 9, 23, 25  
 Knox, Ronald 8, 9, 20, 22  
 Kreiser, Lawrence A. 36  
 Kungl, Carla T. 9, 19, 45

## L

Lange, Bernd-Peter 18, 42  
 Lehman, David 26-28  
 lesbian detective fiction 21, 24  
 Lewis 55-58, 70, 71, 74, 80, 83, 84, 89, 92-93, 108  
 Liebermann, Maxim 43, 59-62, **62-65**, 71, 75, 79, 80, 84, 89-90, 93-94, 97, 103-104, 109  
 Lindsay, Elizabeth Blakesley 95  
 locked room mystery 13, 16, **27-28**  
 Lothe, Jakob 110  
 Lynley, Thomas 42, **45-49**, 49-51, 69-70, 72, 73, 81-82, 86-88, 91, 95, 105, 107-108

## M

Makinen, Merja 26  
 Malmgren, Carl D. 33  
 Marcus, Laura 10  
 Marple, Miss 44, 51  
 Marsh, Ngaio 19  
 McCann, Sean 28-29  
 McCoy, Horace 20  
 memory 16, 27, 42, 72-76, 98  
 Messent, Peter 34  
 Metropolitan Police 15, 38-39

Montreal 70, 82, 99, 100, 102  
 Morse, Inspector **55-59**, 70-71, 74, 78-79, 83-84, 88-89, 92-93, 96-97, 102-103, 108  
 mystery fiction **11-13**

## N

narrative perspective 106-110  
 Newgate Prison 4  
 New York City Police Department 41  
 noir thriller 21, **31-33**

## O

observation 6-7, 10, 16-17, 27, 29, 37, 42, 44, 48, 50, 53, **72-77**, 90-91  
*Oedipus the King* 14  
 occult detective fiction 36-37  
 Oxford 55, 89, 92, **102-103**

## P

Panek, LeRoy L. 7, 14, 15-22, 30, 33-35, 37  
 Peel, Robert Sir 38-39  
 Pepper, Andrew 28  
 Pinkerton Detective Agency 40-41  
 Pinkerton, Allan 37, 40-41  
 Pittard, Christopher 16  
 Plain, Gill 33  
 Poirot, Hercule 20, 25-26  
 Police procedural/police novel 7, 11, 21, **33-35**  
 Porter, Dennis 23-24, 42, 44  
 Priestman, Martin 6, 15, 33, 36, 38-39, 41  
 psychoanalysis 42, 60, 64, 93  
 Pyrhönen, Heta 8, 10, 13, 20, 22-24, 27, 43

## Q

quoted monologue 107

## R

Rackowski, Christopher T. 10, 44  
 Reichs, Kathy 51, 77-78, 99-100, 107  
 Rheinhardt, Oskar **59-62**, 63-65, 71, 75, 79-80, 84, 89, 93-94, 97, 103, 109  
 Rollyson, Carl E. 6  
 Rowland, Susan 43  
 Rule, Ann 32  
 Rzepka, Charles 10, 21, 27, 44

## S

*Saturday Review* 22  
 Sayers, Dorothy 9, 19, 22  
 Scaggs, John 13-14, 27, 34-36  
 scene of the crime 38, 69-71, **72-76**, 95  
 Schmid, David 21, 32-33  
 Schütt, Sita A. 39  
 Sergeant Cuff 15, 17  
 serial killer mystery 32-33  
 Shiloh, Ilana 28  
 Shpayer-Makov, Haia 39  
 sidekick 54, 56-57, 61, 70, 83, 86, 92, 106  
 Simpson, Philip 32, 44  
 Smajić, Srdjan 36  
 Spade, Sam 20  
 spinster detective 44-45  
 stereotypical detective 42, 55  
 Stevenson, John Allen 13, 15, 34  
 surprise 7-8, 17, 106, 110  
 suspense 7-8, 11-12, 14, 17, 71, 99, 106, 110  
 Swales, Martin 44  
 Symons, Julian 19-20, 43

## T

Tallis, Frank 43, 59, 103-104  
 Tabaret 17  
*The Defendant* 22  
 The Detective Story Club 20  
*The Moonstone* 15  
*The Mystery of Marie Roget* 16  
*The Newgate Calendar* 15  
*The Omnibus of Crime* 22  
*The Purloined Letter* 16-17  
*The Strand Magazine* 18  
 Thorndyke, John E. Dr **66-68**, 71-72, 75-76,  
 80-81, 85-86, 90, 94, 97-98, 105, 110  
 Todorov, Tzvetan 10, 22  
 Treat, Lawrence 21, 34

## U

Unicorn Mystery Book Club 20

## V

*V as Victim* 21, 34  
 Van Dine, S.S. 8-9, 14, 20, 22, 25  
*Vienna Blood* 59-65, 71, 75, 79, 84, 89, 93,  
 97, 106, 109  
 Vienna 59, 79, 93, 99, **103-104**

Vidocq 15, 37, 43

## W

Warne, Kate 41  
 Watson 18  
 Wenzel, Peter 8  
 Whodunit 5, 10, **26-28**, 34, 95, 106  
 Whydunit 95  
 Wilson, Dean 5  
 Worthington, Heather 4, 15

## 8. German Abstract

## Curriculum vitae

---

### Personal data

Name	Agnes Bukowiecka
Date of birth	18.04.1988
Place of birth	Bedzin, Poland
Nationality	Polish, Canadian

---

### Education

2007-2011	University of Vienna, Department of English and American Studies, Vienna, Austria
2004 – 2007	John F. Kennedy High School, Katowice, Poland

---

### Work experience

2011	English teacher at <i>Deutsch Akademie</i> in Vienna, Austria
2009	English teacher at <i>EF International Language School</i> in Winchester, England (summer camp)
2007 – 2011	Freelance proofreader for <i>Translatoris</i> (Translation Services Company), Vienna, Austria
2008	English teacher at <i>EF International Language School</i> in Colchester, England (summer camp)
2002 – 2007	English teacher at <i>Pragmatic English Teaching Center</i> , Bedzin, Poland

---

### Accomplishments

2010-2011	Editor of the English Department's student magazine "The Cheerful Times", University of Vienna, Austria (responsible for advertising and short story writing)
2009	TEFL (Teaching English as a Foreign Language)/TESOL (Teaching English as a Second or Other Language) Certificate, TEFL Specialist Certificate: 20-Hour Grammar Awareness
2009	Publication of poem "Liberation" by Forward Press, Peterborough, England, <i>Poetry Rivals 2009</i> Competition organized by Forward Press

- |      |   |
|------|---|
| 2008 | Photography exhibition „Reise in verschiedene Dimensionen“ within the project „Cash for Culture“ and „Kultur Wien“, Vienna, Austria |
| 2007 | Publication of poem “Strings of Destiny” in the anthology “Away With Words” published by YoungWriters. Peterborough, England        |
| 2007 | Publication of poem “View of Blindness”. Poetry competition organized by Secret Attic. England                                      |
| 2007 | European Computer Driving License (ECDL)  |
-